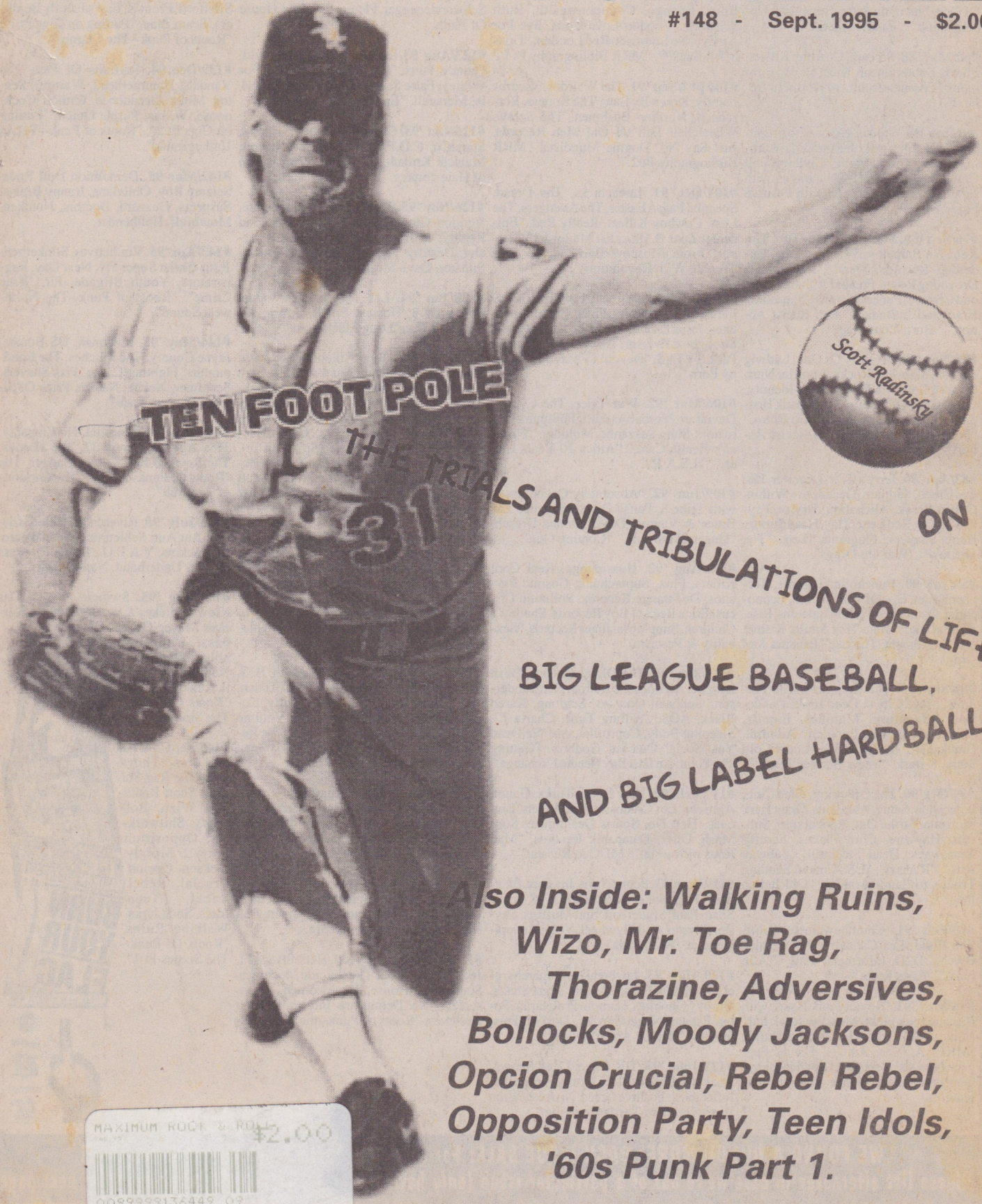
MAXIMUMROCKNBALL

#148 - Sept. 1995 - $2.00



TEN FOOT POLE

THE TRIALS AND TRIBULATIONS OF LIFE, ON BIG LEAGUE BASEBALL, AND BIG LABEL HARDBALL

Also Inside: Walking Ruins, Wizo, Mr. Toe Rag, Thorazine, Adversives, Bollocks, Moody Jacksons, Opcion Crucial, Rebel Rebel, Opposition Party, Teen Idols, '60s Punk Part 1.

MAXIMUM ROCK & ROLL $2.00
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MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, infamous "Chumbawamba in Northern Ireland".

#61/Jun '88. Women's issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, Underground Club, Ruth Schwartz, "Nicaragua with Jane", Sexism discussion with Positive Force DC.

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Head Strong, Bone Shavers, Flagrants D'eli, "The Shadow", "War On Drugs".

#86/Jul '90. Bunchofuckingoofs, Terveet Kadet, Eve Of The Scream, Econochrist, Datura Seeds, Pink Lincolns, Rise, Big Fat Liars, Hate That Smile, Kismet HC, Implement, The Eat, "Panama And Drugs."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#89/Oct '90. The Offspring, Glee Club, Indecision, Sanity Assassins, Grant Hart, Monsula, Strike Out, Apocalypse, Subvert, Haywire, Corn Flakes, Scruffy Tearaways, Dead Steelmill, "Subway Arts", "Racism", "US Aims in Sending Troops to Saudi Arabia", "Old Italian Punk".

#93/Feb '91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#96/May '91. "Soviet Punk Issue" with Russian rock press, Moscow Rock Lab, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Handy Peppers, Newies, Auktsion, Grazhdanskaya Oborona, Sailors Silence, Russian scene features.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#101/Oct '91. Lunachicks, The Dread, Specula, Pagan Easter, The Avengers, The Lost, Cowboy Killers, Really Red, "Epicenter Zone & Blacklist Mailorder", "Report From Moscow Barricades", "The Trouble With Revolutions".

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#106/Mar '92. Wat Tyler, The Cynics, Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women's Health Care," "Attica 20 Years Later," "H.E.A.R."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce La Bruce & Vaginal Davis, Donna Dresch, "Queer Skinheads," "Coming Out."

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#136/Sept '94. Mukilteo Fairies, Tourettes, NRA, Logical Nonsense, Fireworks, Smears, Shatners vs Apemen, Ben Hamper, Chicago Homocore.

#137/Oct 94. Guitar Wolf, Hellbillys, AFI, Jeck Kevorkian & The Suicide Machines, Sound Bite House, Trashwomen, Disassociate, No Demuestra Interes, Boston Archives, "Roots of Punk--the 50s".

#138/Nov 94. Skull Control, Good Riddance, Spent Idols, Crutch, The Statics, Randumbs, Public Nuisance, Kent 3, Stretford, Front X, Earl's Family Bombers, Scam Zine, "Putting on Gigs Pt 1", "Roots of Punk--The Cramps".

#139/Dec 94. Portraits Of Past, The Vandals, Hammerhead, Wartorn, Sexton Ming, Decadence Within, Cocknoose, Willys, Purple Onion, "Putting on Gigs Pt 2", "Roots of Punk--Velvet Underground".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#144/May '95. Meatmen, US Bombs, Jayne County, The Stitches, The Loudmouths, Fighting Cause, Piss Shavers, Screamer, Nekhet Naatza, Price Of Silence, Failure Face.

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down,

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '94. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

WE FOUND A BUNCH MORE! BACK ISSUE SALE: For every 3 you purchase, get a 4th one free!!
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DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: By last day of month-- no later!!
Issue out: By last week of following month

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $20
1/3 page long: (2 1/2" x 10") $50
1/3 page square: (5" x 5") $60

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Tim Yo

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)575-1970 or fax (415)575-1977. Also available from Dutch East, Cargo, Get Hip, Smash, Subterranean, Twin Cities, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Fine Print, and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

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PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)648-3561
Fax/Modem (415)648-5816

WANNA SEND US SOMETHING?!

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed*. A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-line-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

Guest Columns are welcomed. Send in your stab at fame and fortune, and if it's pretty decent, we'll run it. We'd like to see more of these, especially sharp-witted, astute commentary/ opinion pieces.

MAXIMUM ROCKNROLL RADIO

Paul Curran
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von
Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will

CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KCPR	San Luis Obispo, CA
91.3FM	Tuesday 11PM
KDVS	Davis, CA
90.3FM	Friday 10PM
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KXCI	Tucson, AZ
91.3FM	Tues 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WCSB	Cleveland, OH
89.3FM	Mon 5PM Tues 1AM
WNCI	New London, CT
91.1FM	Saturday midnight
WPRK	Winter Park, FL
91.5FM	Wednesday 9PM
WSPN	Saratoga Springs, NY
91.1FM	Monday 1AM
Free Radio	Berkeley, CA
104.1FM	various time slots
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM
Radio Skidrow	Sydney, Australia
88.9FM	Wednesday 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

JIHAD-God's Forsaken People-EP	BROTHER INFERIOR-EP/DEVOID OF FAITH-10"
ARMITAGE SHANKS-Road Fever-EP	V/A-We Won't Take No More-CD
BIKINI KILL-EP/JET BOYS-I Wanna Die-45	Greedy Bastard-#12-zine/Gee-zuz-#20-zine
MAN OR ASTROMAN?-Project Infinity-LP	PLUTOCRACY-Dankstahz-LP
V/A-Revolutionary Cry-EP	V/A-Smash The State Vol 2-LP

PAUL CURRAN

PLAYGROUND-45/TROUBLEMAKERS-1-2-5-EP	HEADCOATEES-45/MICKEY HAMPSHIRE-EP
INVALIDS-Punker Than Me-EP	BEHEAD THE PROPHET-EP
BIKINI KILL-Anti-pleasure Dissertation-EP	AUTHORITIES-LP/BEATNIK TERMITES-LP
THE DONNAS-High School Yum Yum-EP	V/A-Oh Canaduh!-LP/BUM-Make It Or Break It-LP
MONKHOUSE/WAT TYLER-split EP	V/A-Teenage Kicks-10"/JET BOYS-45

LALI DONOVAN

LOS CRUDOS/AGAINST ALL AUTHORITY-live	AUTHORITIES-Puppy Love-LP
LOLLIPOP-Half Dead-45	JET BOYS-I Wanna Die-45
ACTIVE MINDS-Dis Is Getting Pathetic-EP	V/A-Smash The State Vol 2-LP
MAN OR ASTROMAN?-Project Infinity-LP	JIHAD-God's Forsaken People-EP
THE DRAGS-Anxiety-EP	FAT DAY-My Name Is I Hate You-LP

KARIN GEMBUS

BIKINI KILL-Anti-pleasure Dissertation-EP	RIVERDALES-27-LP
V/A-Wuant.Comp.Uno.-LP	DECEIVED-Smash Patriarchy-EP
V/A-S.K.A.M.-LP	J CHURCH-2xEP/GINK-Crumble-EP
JIHAD-God's Forsaken People-EP	WORST CASE SCENARIO-EP
SKIMMER-Happy-EP/CONNIPTION-EP	LOS CRUDOS-live

DR. DANTE & ENRICO CADENA

THE DONNAS-High School Yum Yum-EP	THE DRAGS-Anxiety-EP/BIKINI KILL-Anti-pleasure-EP
THE RIP OFFS-Go Away-EP/SEXTON MING-EP	THE REGISTRATORS-Just Wanna Kill Everything-EP
THE TROUBLE MAKERS-EP	CEE BEE BEAUMONT-Prestressed-LP
EDDIE ANGEL-Guitar Party-LP	ROYAL PENDLETONS-Smokin'-EP
THE X-RAYS-Bellingham-45	THE JET BOYS-I Wanna Die-45

CAROLYN KEDDY

HOT CORN GIRLS-God Fucking Knows-EP	REGISTRATORS-Just Wanna Kill Everything-EP
FAT DAY-My Name Is I Hate You-LP	RIP OFFS-Go Away-EP/X-RAYS-Bellingham-45
V/A-Taco City Rockers-LP	ROYAL PENDLETONS-Smokin'-EP
JON COUGAR CONCENTRATION CAMP-EP	SPIDER BABIES-All Fucked Up-LP
BASSHOLES-I'm Not Picky-EP	AUTHORITIES-Puppy Love-LP

RAY LUJAN

PLAYGROUND-If You Were Me-45	WALKER/BACK OF DAVE-split EP
A.F.I.-LAnswer That....-LP	SKIMMER-Happy-EP
MOIST-Together Forever-45	CHOPPER-Self-preservation Society-EP
BLINK-Cheshire Cat-CD	J CHURCH-2xEP/WESTON-live
PINHEAD CIRCUS-Nothing-LP	30 AMP FUSE-Sorry-EP

TIMOJHEN MARK

AUTHORITIESPuppy Love-LP/LOS CRUDOS-live	BEHEAD THE PROPHET-EP
JIHAD-God's Forsaken People-EP	CAPITALIST CASUALTIES/SLIGHT SLAPPERS-split EP
MAN OR ASTROMAN?-Project Infinity-LP	NAILED DOWN-CD/Marcy-zine
PLUTOCRACY-Dankstahz-LP	FAT DAY-My Name Is I Hate You-LP
MONKHOUSE/WAT TYLER-split EP	THEE HEADCOATS-Gun In My Father's Hand-45

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

SMELLY MUSTAFA

RANCID VAT-Hostile City-45	VOODOO GLOW SKULLS-Land Of Misfit Toys-45
DOWN-Solid State-45	KINGS OF FEEDBACK/HIGH DEFIANCE-split EP
V/A-Taco City Rockers-LP	HELLSTOMPER-The Last Hoe Down-EP
V/A-Porn Vol 4-45	DAS KLOWN-Ha Ha Ha-45
COLD CRANK-Lifer-EP	GINK-Crumble-EP

NEIL NORDSTROM

PLUTOCRACY-Dankstahz-LP	DEVOID OF FAITH-10"
VILENTLY ILL/PNEUMATIC VALUES-split EP	ROT/ENTRAILS MASSACRE-split EP
PROGRESS-On The Rise Again?-EP	MONSTER X/HUMAN GREED-split EP
WITHOUT WARNING-EP	V/A-Revolutionary Cry-EP
JIHAD=EP/CONNIPTION-EP	CAPITALIST CASUALTIES/SLIGHT SLAPPERS-split EP

JEFF RANDOM

FUMES-Spine Tingling Excitement-EP	THEE HEADCOATS-Gun In My Father's Hand-45
PHANTOM PREGNANCIES-Assassination City-LP	PROBLEMATICS-Blown Out-EP
SPIDER BABIES-All Fucked Up-LP	RIP OFFS-Go Away-EP
ROYAL PENDLETONS-Smokin'-EP	TROUBLEMAKERS-1-2-5-EP
ARMITAGE SHANKS-Road Fever-EP	AUTHORITIES-Puppy Love-LP

BRUCE ROEHRS

STITCHES/LOUDMOTHS/FEELERS-live	LOWDOWNS/SUBMACHINE-live
ARMED & HAMMERED/OPPRESSED LOGIC-split EP	AUTHORITIES-Puppy Love-LP
CASUALTIES-A Fuckin' Way Of Life-EP	COSMIC PSYCHOS-Self Totaled-LP
JET BOYS-I Wanna Die-45 & Radio Thunder-10"	SPIDER BABIES-All Fucked Up-LP
VANILLA MUFFINS-Sugar Oi Will Win-LP	V/A-Smash The State Vol 2-LP

KEN SANDERSON

ACTIVE MINDS-Dis Is Getting Pathetic-EP	BIKINI KILL-Anti-pleasure Dissertation-EP
BEHEAD THE PROPHET-EP/JIHAD-EP	CAPITALIST CASUALTIES/SLIGHT SLAPPERS-split EP
DECEIVED-EP/SLIGHT SLAPPERS-tape	EXTREMEMENTE IRRITANTE-EP
NAILED DOWN-Violent Distortion-CD	WORST CASE SCENARIO-EP/THE DRAGS-Anxiety-EP
AUTHORITIES-LP/KNOCKOFFS-EP	MAN OR ASTROMAN?-Project Infinity-LP

JON VON

REGISTRATORS-Kill Everything-EP	JET BOYS-Radio Thunder-10"
SPIDER BABIES-All Fucked Up-LP	KNOCKOFFS-Wake Up-EP
RIVERDALES-27-LP	BEATNIK TERMITES-Taste The Sound-LP
BUM-Make It-LP	TROUBLE MAKERS-1-2-5-EP
BOTTOM FEEDERS-Can't Stand You-45	CHIXDIGIT-Best Hung Carrot-EP

TIM YOHANNAN

ARMITAGE SHANKS-Road Fever-EP	A.F.I.-LAnswer That....-LP/RIVERDALES-27-LP
JET BOYS-I Wanna Die-45 & Radio Thunder-10"	PADDED CELL-That Punk Next Door-EP
CHAOS-Third World-EP/RIP OFFS-Go Away-EP	TWERPS-Will Play For Food-EP
X-RAYS-Bellingham-45/DRAGS-Anxiety-EP	V/A-Traffic Jam-EP
V/A-Smash The State Vol 2-LP	V/A-Teenage Kicks-10"

REMA YOUNG

FUMES-Spine Tingling Excitement-45	BOTTOM FEEDERS-Porn Star Haircut-45
COSMIC PSYCHOS-Self Totalled-LP	ARMITAGE SHANKS-Road Fever-EP
SPIDER BABIES-All Fucked Up-LP	JET BOYS-Radio Thunder-10"
THE DRAGS-Anxiety-EP	REGISTRATORS-Kill Everything-EP
DM3-Making Time-45	STUPES-Share It-45

ZINE SHITWORKERS

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Enrico Cadena	Chris Charla
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Rob Coons	Erin Cullen
Paul Curran	Lali Donovan
Adrienne Droogas	Jodi Feldman
Gardner Fusuhara	Brian Gathy
Karin Gembus	Katja Gussmann
Lance Hahn	Harald Hartmann
Chris Harvey	Jeff Heermann
Jenn Hyman	Ayn Imperato
George Impulse	Jux
Carolyn Keddy	Mick Krash
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Kim McGee	Allan McNaughton
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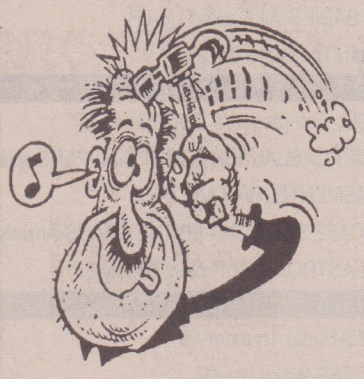

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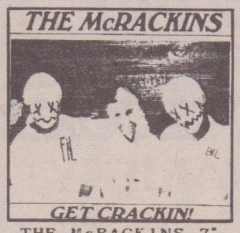

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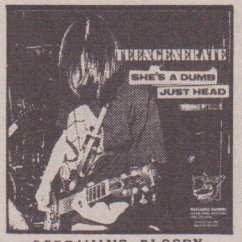

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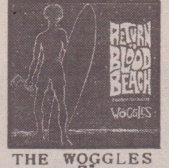

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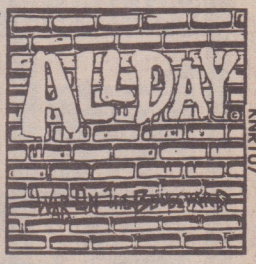

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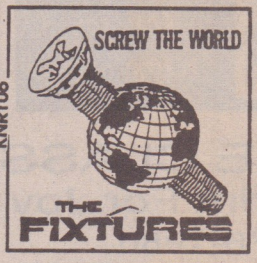

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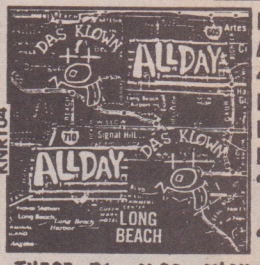

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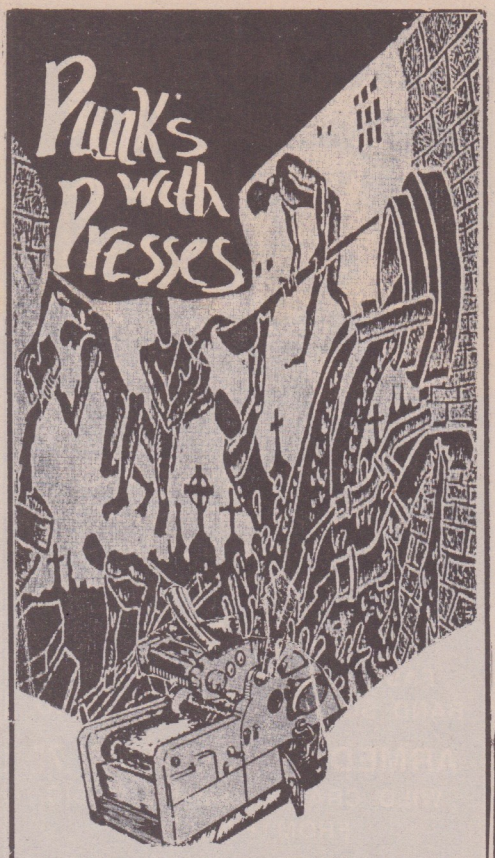

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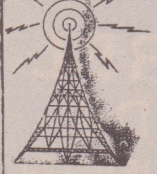

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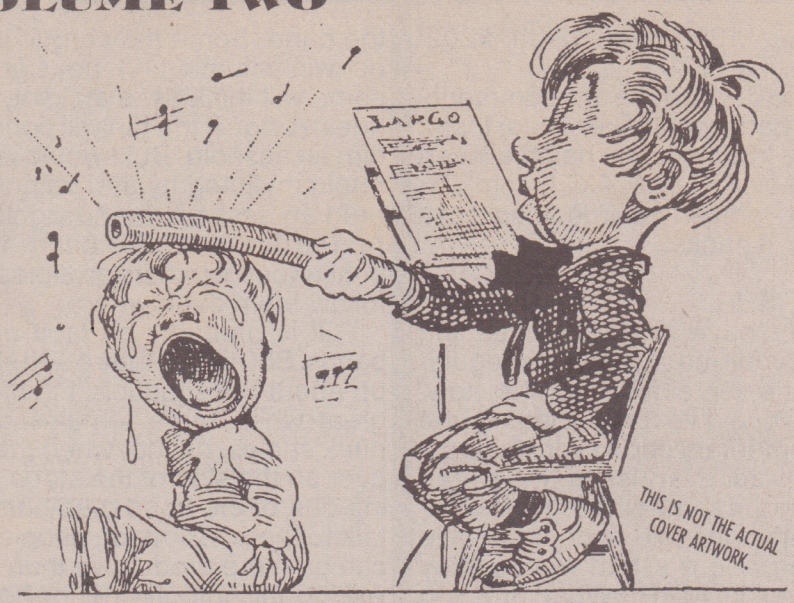

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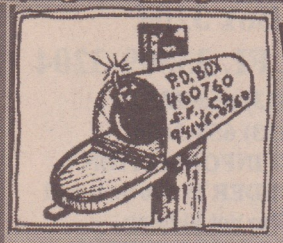
Health Hazard 10" $10
V/A "Tokyo Crusties" 7" $5
Black Flag "My War" CD $13
MVD 7" $5
UK Subs/Swinging Utters 7" $3.50
Capitalist Casualties/MDC 7" $3.50
Assuck "Anticapital" CD $10
Hiatus "Way Of Doom" 7" $3.50
Doom "Police Bastard" 7" $3.50
Masskontroll 7" flexi $2.50
Econochrist "Skewed" 7" $3
Spazz/Floor 7" $3.50
No Comment "Demos" 7" $3
Excretion/Ultima Rausea 7" $5
Propagandhi "How To..." CD $11.50
Propagandhi "How To..." LP $8.50
GG Allin, Antiseen and Murder Junkies CD $10
TDF CD $12 (Japanese Grind!)
Suppression 7" $3 (Awesome! Like Dropdead)
Psycho "Shrunken" 7" $3.50
Bombraid "Elegies" 7" $5
Deathside "The Will Never Die" 7" $5
MVD/Pink Flamingos 7" $5
V/A "Boston is Burning" 7" $3.50
Grade/Believe CD $8
Subvert "The Madness Must End" 7" $4
Agathocles "Agarchy" 7" $5
Agathocles "Distrust And Abuse" 7" $5
Agathocles/Psycho 7" $3.50
Screeching Weasel "How To Make Friends" LP $8.50
Screeching Weasel "How To Make Friends" CS $8.50
Screeching Weasel "How To Make Friends" CD $11
Screeching Weasel "Kill The Musicians" CD $11
Disrupt "Smash Divisions" 7" $5
Infest "Not Over Yet" 7" $6
Insight 7" $3.50
Strife "One Truth" LP $8
Strife "One Truth" CD $12
7 Seconds "The Crew" LP $7
7 Seconds "Walk Together" LP $7
Rancid "Let's Go" CD $13.50
Project X CD $13.50
Victory Records XL T-shirt $12
SNFU "If You Swear" CD $10

Letters



To The Entire World,
Some startling news came to my attention a short while ago and I thought I might share it with you. It is not about so-ahd-so being on a big label or who is more punk than another- it is concerning our environment . Not to bore you with a drawn out explanation, I will get to the point. By the middle of the next century, the population of mother earth will nearly double. (From a present 5.6 billion to an estimated 10 billion.) There are already starving people in third world countries, as well as our own cities. Try to imagine life in 50 years. According to environmental scientists who held an environmental show on National Public Radio (NPR), every square inch of available land will have to be put into production. On top of that, it will have to double its output and this is only to feed whoever is left the bare minimum- no more "turkey in every pot".

Anyone who has ever spent a summer in Texas will agree it gets pretty warm, but within the past few years there has been a drastic change. I hear "it's going to be a hot summer" daily, like next summer will go back to normal. Bullshit! Global warming isn't just a phrase, it is a fact. The earth can't repair itself from the damage we have done. So maybe it is time to stop driving that car, stop dining at the golden-fucking-arches (fast food contributes almost the same amount of pollution as do automobiles), stop supporting corporations such as coca-cola who don't care where their product ends up (usually on the street or sidewalk). Maybe the polar ice caps will melt and we'll all die, or if we are so lucky, maybe the aliens who put us here will see that we failed our test as rulers of the world and take us home. Who knows? Anyone who has not read "Ishmael" by Daniel Quinn ought to get it and consider it- it is scary. Sorry to ruin your day.
Scooter/ 1300 West 24th #202/ Austin, TX 78705.

P.S. If you have any comments (good/bad) I would like to hear them.

P.P.S. If anyone has the insert for the *W.A.R./P.E.A.C.E* compilation on Radical Records, I could use a copy. Thanks.

MRR,
I have only been reading your magazine on a regular basis for a few months now, ever since I've been getting the complimentary copies for placing a monthly ad. Every issue I have read has had the same whining and complaining in the letters dept.: people bitching about a bad review they received in MRR. What are you accomplishing by complaining about a bad review?

If you can't handle someone saying your record/zine sucks, than don't send any out for review. The worst was when someone asked if his zine could be re-reviewed by another person. If this letter isn't printed I'm not going to send follow-up letters complaining about the staff ignoring my letter. Geeesh...as Tony B-meister would say, "Suas, shut up and snap" (whatever that means). Love,
Tito/ Tito O'Tito Band

Dear MRR,
I have recently witnessed something that I think people should know about. About one and half weeks ago I went to a Screw 32 show at Gilman. It was their big "record release" show.

Anyways, at the end of the set I was hanging out on the side of the stage and this kid walks up to one of the guitar players and says "now you can do it, no one is around". This perked my curiosity, so I leaned in for a closer look. The kid pulls out a Screw 32 record with all of the band members autographs on it; He hands the guitar player a big marker, and says "sign it here in the white part".

Nevertheless he signed it. Now I don't know about you, but this goes against what I believe in. To me punk is about breaking down the barriers between the crowd and the band. Some may argue it is a no win situation. If he signs it, some will think he is an idiot, if he doesn't sign it the fan will consider him an asshole. But I would rather retain my integrity and be considered an asshole, by no signing it. And to top it off the band has a contingent of female groupies that follow them everywhere.

It is probably no fault of the bands. But maybe they could speak up about the situation. I think it is great when more females go to punk shows, but not when they sit over on the side of the stage hoping one of the band members will talk to them. Come on people you can be more productive than that. Asking for autographs, or hoping some band member will talk to you, only makes your meaningless lives more pathetic than they already are. Wise up. As for Screw 32, do whatever you want... you have already lost all of my respect. Rob, A disgruntled customer/ PO Box 614576, San Francisco, CA 94109

MRR,
I am a 24 year old punk in the United States Navy. I am writing to inform the readers of your magazine why they should not make the same mistake I made enlisting into the military. I grew up in Las Vegas, NV. and have been listening to "Hard Core" since I was about 12 or 13. I did what 80% of my social circle did, party and frequent drug use. Don't get me wrong I am not pointing fingers at anyone for the choices I made, I made them and I'd probably do it again If given the chance. After being kicked out of my house several times and the occasional stays with the Clark County jailing system. I began to think I might be heading for no where or even worse a extended vacation in prison. I watched as many a friend either became slave to their particular drug of choice or left for several years of correctional guidance V/A prison system. I took a long hard look at my options (not long enough) and figured college was not my slice of pie. I had no real vocational training so I pan-

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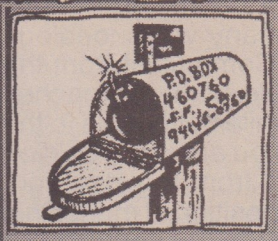


icked and jumped head first into the empty pool known as the navy. Of course I heard the comments people made made behind my back about how I was a sell out or should of just joined the police. I thought "Fuck them!!" this will give me some sort of skill I could use when I get out. Besides was going to use the Navy to my advantage not vise versa, WRONG!!

Boot camp, after a night of insane parting I was on a plane heading to sunny San Diego. I was both tired and wired on the unexpected activities of boot camp. The plane landed and I was escorted to a old school bus with 30 other confused individuals. We were told not to speak to one another and to remain silent for our shuttle ride to Hell. Now I had been up for at least 30 hours by now and I could hardly wait to go to sleep. The Navy had more plans, Starting with what I could only describe as a human assembly line. We were issued things that are a must for a human to survive, like the names of Navy brass I was to memorize and be able to bark out in order when ever asked. Now I have been in for several years and have not once had to use these dicks names nor have I ever met any of them. We had our heads shaved in order to stop anyone from being a individuals, now we were all the same. Finally at the end of the line was our less then human living quarters. I must have been asleep for 2 hours before the large metal trash can came tumbling down the aisle between our heads, bring with it a loud ruckus. It was at this point I thought what have I done and a sick feeling came over me and did not leave until after I puked up my breakfast. We were then injected with about 20 different serums of God knows what, maybe something to enhance their brain washing. After 2 months of idiot game playing and second degree burns from over exposure to the sun, I graduated.

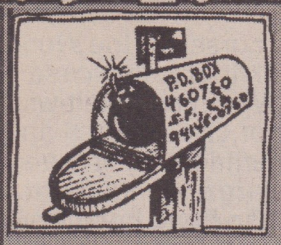
I must admit there was a feeling of pride and accomplishment within me at graduation. This feeling how ever was voided after returning home on leave and realizing that I was no longer free to do things the way I'd done or the way people around me were able to do. Something as simple as calling in sick to work or having a weekend off were no longer a part of my life. I married my wife and 3 days later I left for Japan with out her. It seems it was to expensive for the Navy to send her along with me, but sending us out to sea for a month so we can float around in circles playing war was a much wiser way to spend your tax dollars!! Japan was not all that bad, I did get a chance to see GBH, The Toys dolls and some Japanese punk bands. As well as check out other countries scenes. But all and all it still was not the way things were at home. A year past and upon request after request to have my wife sent out to me or me restationed in the States I had finally won a battle with the mightiest Navy in the world. I was restationed State side, my life was almost totally mine again. But the Navy still owned me.

To the point, I can not understand why I was sworn to defend the Constitution of the United States when all it has become is a faded piece of paper in a museum to our politicians? The same Constitution that gives us the right to freedom of speech, freedom of speech to me does not mean explicit lyric and record labeling created by same power hungry pigs that have me out here in the middle of the Persian Gulf!! Why are we out here, is there something I missed? Did Saudi Arabia become a territory or one of our States? Maybe it's the oil, no our government would not send a bunch of misguided youths to die for something as evil as greed. Especially when we have years and years of oil stored in Alaska and more then enough for two life times still unpumped. Far be it for me one of the robots sent to battle, to ask why are we here? Why must we defend these countries that have given us nothing grief in the past? I guess we have deemed ourselves the World Police. Well if that's the case I want out NOW!! I have dealt with cops from other cities, states and even other countries. They are all the same, you are prejudged and it is OK for them to bend the rules a little to suit their brutality. Besides who do they have to answer to?

In conclusion, you have heard my theory an feelings about the military the Navy in particular, based on my experience the last three years. Some people may actually enjoy what they do. As for myself I am a fire fighter or so I thought. I am more qualified as a janitor with the training I have received. So if you enjoy working for assholes or power hungry losers and you want to give up basically all your rights, then they need you!! As for me I have 8 months left before I rejoin the real world. With 4 years of my life wasted I can't help but think," I should have kept my job at McDonalds, I'd probably be a manager or something."
Steve Stench/ USN

Dear MRR,

What the fuck?! Who in their right mind would shoot their zine in the proverbial leg by limiting the columns of the few contributors who's articles are lengthier than some others perhaps because they've got the flow of writing, actually writing something interesting or entertaining or thought/emotion provoking, naturally rambling on their way, which is fun to follow along with, by the way, ala Henry Miller, and though I may agree or disagree with their point of view at least I can appreciate their talent to crank out the words, to "go off", to make me laugh - with them or at them but mostly with, unlike some pathetic wannabes who manage to scrape a couple paragraphs together to tell MRR readers that the suburbs suck or that sexism sucks. Oh, really? I'm sure we had no fucking idea until you clued us in. Thanks so much. Perhaps there's a bit of jealousy flying around MRR headquarters because some people receive more attention in the letter's page than others and, of



course, have longer columns - not as a result of some kind of favoritism, no, because they can fucking write! So why punish them? Most of the zine is dominated by far less interesting material such as advertising (MRR sells the idea of consumption if not anything else, but then again, don't we all?) and shitty reviews. (I won't even get into the subject of how few people actually have the ability to describe an aural experience in the written language.) What's a little more ink going to hurt? On the contrary, I think contributors to MRR deserve more because they're all pretty fucking cool for contributing in the first place. Love, Tanya/ PO Box 8133/ Portland, OR 97207

Dear MRR:

The exchange last issue between Peter Wickstrom and Lefty Hooligan was brilliant exactly the kind of material I buy MRR for. First, I want to add a little on the side of the debate. Readers might be interested to know which Marxist Leninist tendency Peter seems to belong to. I am convinced he is with the CPUSA - what I consider to be 'the' communist party in this country, despite the many rivals. I am very familiar with the politics of this party, being a subscriber for over a year now. Peter has done that group a disservice by expounding its theories and beliefs in such a dry and didactic manner, but his reasoning is a close reflection. The CPUSA has an office in Oakland, and it's most recent splinter group, Crossroads, exists in N. California as well.

The debate between Lefty and Peter is typical of what makes the Left marginal in this country. Can you imagine a debate in 1917 Russia that focused on some puny little aspect of the Paris Commune of 1848? Well, they did occur, but you don't need as much history to realize that such discussions provided very little of the fuel or the directions for revolution in that country. Historical debates about whether or not Lenin was a bloodthirsty dictator or a brilliant leader of the international working class serve the following propose: to convince most people to flip the channel.

It would be nice if the population of this country was intellectual to the extent that these historical questions were fascinating for longer than thirty seconds. And when you both throw in the jargon - ultra leftist, Marxist Leninist, October, February, Makhno - you both look like addicts of trivial pursuit, the radical edition. It does need to be said however, that Lefty is a better writer, uses a little less jargon, and has a more wholesome philosophy to dole out. Peter is starry eyed, nostalgic, and self-righteous. Lefty is cynical, thought out and self-righteous. Maybe Peter is too young... or too old.

If mostly white punkers want to advance the revolution, or just enlarge their horizons, then take the following advice: in every decent political party or social movement, there are people at the base. To know the movement, meet the people and find out what they talk about when they are not proselytizing. I am a member of the Communist Party of Israel because some the people there seemed to me to be down to earth, realistic, friendly, with politics that at the very least carried internal logic. Years later, the ideology stuffi is a bit weaker, and some of my friends left. But some remained - and they are what makes me stay and fight. I recognize that my affiliation is not for the perfect Marxist Leninist reasons... but they never are. Dissident groups are based on styles, personalities, quirks of organizational history, and then comes politics. From this perspective comes my friendliness to other lefties who differ politically. My hostility is reserved for folks who are unwholesome, backstabbing, deceitful, irrational (to the extreme), and mean. Not people who however misguided, want the same things I do in the end: justice.

Lefty, your column is great, and I miss your news feature. I think we are alike in many ways ideologically. I am a Communist from the old guard style who approaches other ideas while holding on to the home base. You are in my opinion a Communist from the day right before the imposition of monolithic beliefs on our movement. In our common goal of spreading the gospel, lets be interesting, excited and exciting, friendly and never patronizing. Above all, let's stay above the jargon, the trivia and the labels except for when we're out drinking together. Keep it coming, Charles Lenchner/ B-1 North Village/ Amherst, MA 01002/ (413)546-3714]

ps: I wish there was an email address for MRR. I bugs me to waste paper and stamps on letters that could have been sent without enriching USPS or killing trees.

pps: The article on Ted Rall was excellent! ! ! ! ! Is there a Ted Rall fanclub? Zine?

Dear MRR:

After reading Brian Zero's column in MRR # 146, it occurred to me how so called "punk" gangs are really detrimental to what punk was (and is) all about. Brian, you are absolutely right. Gangs do not belong in the scene. There's nothing punk about joining or forming a gang. Punk, to me anyway, has always been about resisting conformity and asserting your individuality. Just like the beatniks and hippies before Madison Avenue merchandised them to death. In a gang, you do what the gang does, wear what the gang wears, fight who the gang fights etc. etc. etc. Shit! You might as well join the fucking Army! And what are they but just another large-scale gang. (Yo! That Saddam be dissin' us! Let's go to his hood and Fuck Shit Up! Word!) I haven't been to any shows in a while so I'm surprised, and very sorry to hear, that "punk" gangs are making a comeback. How pathetic! Can't any of you bozos think for yourself? You've got brains..USE THEM!!!!!

One other thing before I shut up. For his next "Pioneers of Punk" article, Chris Davidson needs to

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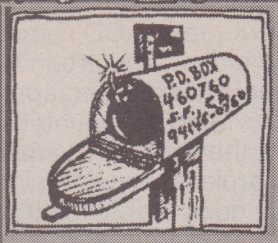

do an article on the very first punk rocker..Gene Vincent. This was the guy who, back in the dark days of the fifties, beat the shit out of Dick Clark backstage at American Bandstand, (before MTV there was American Bandstand) earning himself a lifetime ban from the aforementioned show. (I am normally opposed to violent behavior, but let's face it, Dick Clark is one person (out of many) who needs his ass kicked.) Also, how about one on Iggy and the Stooges. Peace, Love and Anarchy
Martin A. Nemeth/ Address Unknown

P. S. Regarding Iggy, I know a lot of people like to compare GG Allin to Iggy, but they're not even close. Iggy has one thing GG Allin didn't, TALENT! Simply being gross and obnoxious isn't punk.

Hello,

This is an open letter to Ben Weasel. Since years I've been reading your columns within the pages of this magazine and to me they're among the best. They're funny, it's a healthy mix of punkrock w/personal ideas and stories and it has a cool big mouth attitude which I mostly miss with other columns.

More important, there are a lot of issues you wrote about in the last years concerning punk rock that I can agree upon. I do belive that shows shouldn't be cheap just because that's the "rule." Bands should be able to gain some money & respect if people are into them, etc..etc... Also your "business in punk" articles in *MRR* and *Panic Button* were well documented and insightful articles showing your position and opinions on the current state of punk/hc.

Only today I started to doubt your person/ integrity and everything you've been writing/ saying in MRR or other zines. Today I went thru the newspaper to find out your new band, The Riverdales, are playing a show w/ Green Day here in Belgium, and I assume you'll be doing their whole tour as a support band.

I have no clue how the tour is organized in Europe, I do know however how the Belgium show is going to work out. The show will take place in a big venue that holds up to 3000-4000 people and is only used for big meetings of everykind (not only shows, also political meetings, etc, etc.) The show is set up by people who don't know shit about punk/ hc. It's a business organization that does shows for bands like Biohazard, Sonic Youth, Stone Temple Pilots, Living Color....The only thinbg they know is the value of money!! The only reason they care about your or Green Day or punk is because it's a trend that brings in cash. If nazi-punk was trendy, they would do it as well. And yes, $5 shows might be economically outdated, $25 is even ridiculous to European standards for a fuckin' show, esp. for a "punk rock" show.
And I'll even tell you who'll be there: thousands of kinds under 21 w/ back packs who you hate so much, kids who didn't know about punk until mtv told them last year. And backstage you'll be able to hang out w/ the people of warner bros and other major label talent scouts & managers, journalists of big mainstream (music) papers that told everyone punk was dead the last 15 years, and now they all claim to have been into punk for the last 10 years. And you'll be able to hang out w/other rock stars signed to warner bros records who'll love you if that will haelp their careers. This is whatyour Belgium date will be like—don't say you didn't know afterwards.

As I said, I don't know if you'll play all shows w/Green Day or how the tour is set up in other countries, however this is how it's going to be in Belgium. It's totally beyond me that punk bands still come over to tour Europe in such a ridiculous way. 2 months ago Fugazi played 2 shows here, both for an audience of 1000 people. Still, both shows were $10 (cheap for European standards) and set up by people active in the underground (hc) scene for a long time. There was a low budget yet well worked out promotion and at the show, no entrance was given for free to big newspapers or business types, no bouncers were used as well. So once again Fugazi proves to me that it is possible to tour successfully and yet keep door prices low and work w/ poeple who have been into it for ages and not for fashion.

So it's totally beyond me why a so-called punk band would tour Europe thru big agencies who usually do Aerosmith or Elton John at ridiculous door prices. I know for sure that your band "The Riverdales" could tour Europe in clubs that have done punk shows for years, shows set up by people/ kids who do it because they care about punk/ hc...and you would still be making (some) money.

You would meet people who've know about MRR or Lookout for years, known about your background, and the would come to see you and your band because they support punk and not because you're hip to mtv standards. You would meet people that would offer you a place to sleep, breakfast and show true interest.

To end this letter, I hold no crutches to you personally, I've never met you anyway. It only leaves me rather confused to find out your band will be part of the mtv rock'n' drool circus really soon and I don't know really how to compare this towards all your writings within this magazine. I just wanted to let you know how it feels to see a whole generation of people/bands... see it going to people who never cared about punk while it was what made my life worthwhile. To me, punk was as a reaction towards society suckers, jocks and rednecks and it feels confusing to see punk being more and more a part of this kind of thing.
Jeroen/ PO Box 90/ 8500 Kortrijk/ Belguim

PS If you really hate "The Metro" so much, it seems so unlogical that you would bother to play a place like "The Brielpoort" in Belgium... it's looks more business like, it's abouit bouncers and threatening people as consumers... it's basically a big supermarket where they treat you like shit.

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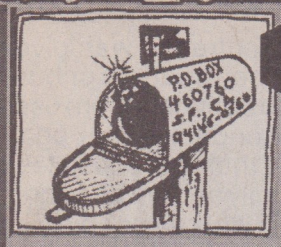

Dear MRR,
Howdie from Florida!!! I send extra hugs and kisses to all HC Bay Area punx. So, ya wanna hear the latest from the bullshit department? I heard the other day from one of my sources that the buckaroos in Green Day have gotten together with some of their corporate buddies and started a fucking record company, christened "510 Records". For those of you elsewhere, 510 is the goddamned area code for the Bay Area. (shows how much creativity Billie Joe has left in that little mind of his.) Now, I've heard a lot of people bitch about how Green Day is letting all of this mainstream attention get to their heads (there is at least one comment about them in every issue of MRR), but this one takes the fucking cake. And am I the only person who thinks that Green Day are the new Dead Kennedys? Starring Billie Joe Armstrong as the hard-assed "frontman" (he has the whole frontman ego down pat.) Jello Biafra? 510 (what a stupid name. They should be run out of Berkeley for that.) Records and Alternative Tentacles? Is anybody else sensing a pattern here? Watch, in a few years, Billie Joe will have a spoken word album and will end up getting the shit kicked out of him at Gilman. And if any of you punx happen to be there on that blissful night, give him a nice hard kick in the balls from me. Ciao,
Liz/ 3657 5th Ave. SW/ Naples, FL 33964

P.S. My regards to Green Bay Norbie, Ben Weasel, and George Tabb. It's buys like you who keep punk rock alive. Keep up the good work and remember, somebody in Florida loves you! XXOO to Tim Yo.

Liz,

I don't know if Green Day has anything directly to do with this new, supposedly independent, label. My understanding is that their lawyer/ manager/whatever-the-fuck-he-is is the money behind it. It may not be sickly diarrhea green, but it still smells like shit to me. Kinda ironic, since the last 'area code' label around here was 415 Records (San Francisco's area code), run by early punk/ waver Howie Klein. That label put out a few decent 7"s and a lot of bad ones. Klein (the subject of Jeff Bale's ire in his Warzone's [long before the NY outfit] "Howie's Car"--a song about how the first singer of Social Unrest, Bobby Weaver, firebombed Howie's car, hence the refrain, "Howie's car, Howie's car, Howie's car doesn't go too far". Speaking of nauseating smells, Klein now runs Reprise Records. Tim

Hello,
This is Nick Anarchie. I used to sing in the bands Astronuts, Drunk Adicts, and Beer. I also used to write Finnish scene reports and interview Finnish bands for MRR. Well, now I am in jail in Finland serving a sentence of 6 years. My girlfriend was fucking stoned and jumped out the window of her apartment and the police came and told me I threw her out the window. The way the Finnish court system works is you have to prove yourself innocent. So anyway I'm stuck in jail here for a long time. I have a possibility of being paroled after I have served half my sentence but that is still a long way off. I would greatly appreciate any reading material anyone could send me. Also I am allowed to receive cassettes as long as they are clear plastic so it would be great if anyone could send me some cool music. I am receiving mail c/o the American Consul so only domestic postage is required to mail me stuff from USA. Anarchy and chaos.
Nick Anarchie/ American Embassy Helsinki Finland, Consular Section/ Brian "Nick @" Carl c/o Charles Glatz/ PFC 78-Box H/ APO AE 09723

Dear friends,
I'm writing to you because, as you may know, I'm doing a DIY hardcore punk label called Spock. Besides this activity, I'm doing a lot of work with the local federation of the non-profit organization called "Secours populaire" (enclosed is a short summary of our activities).

So, I always wanted to do something to combine the two and here it is: I'm going to release a CD compilation (with 20 hardcore / punk bands) which will be sold to profit our federation's activities in foreign countries.

Basically, they're either "small" development projects or some simple help motivated by the catastrophic situations in poor countries:

-In Haiti, we support a medical and educational facility which provides cheap medical care for the people of the surrounding neighborhood, and trains young women about health care, agriculture techniques, nutrition, etc.

-Some of our volunteers support political prisoners in Maroc (they write and support them financial).

-We've been having economic development projects in Nicaragua for 15 years. We're studying a new one right now.

-In Armenia, we provide meals for kids in a school.

-We're helping political refugees from Chili to go back to their country if they want to.

-We're also helping another Secours populaire's federation for their project in India, we ship medicine in Niger, we sent food, clothes, and necessary material to people in Bosnia, Rwanda, Algeria, and the list goes on...

So, I wanted to know if you'd like to support these projects by subscribing to this CD: If you send money now, you'll get the record just when it comes out (beginning of November). If you send $12 you'll get one copy, or you can have 2 copies for $20. You can send well hidden cash or a money order payable to "Secours populaire" to my personal address.

ALL the money will go to the Secours populaire, ALL the money will go for the above mentioned projects.

I hope that for some of you punk rock means more than chaos + beer, and that you'll support the projects!!! (Remember that you will get 20 songs on this piece of plastic, that will enable you to pogo on your stereo)!

Take care,
Spock Productions c/o Guillaume Dumoulin/ 112, rue d'Alembert/ 38000 Grenoble/ France/ Phone: 76.49.34.90 Fax: 76.47.59.16

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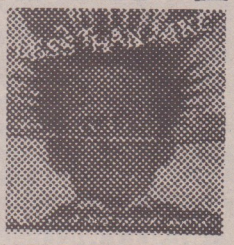

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924 GILMAN
august show list

aug 4: **assuck,** man is the bastard, assfort (japan), capitalist casualties, cancer alley
aug 5: **winona riders**, quincy punx, helv, brother inferior
aug 6: **womyn in punk** with red #9, ayn imperato, natalie jacobson, slater kinny (ex-heavens to betsy) and more. sunday (early) show

aug 11: **afi** (back from tour), anti-flag, wobblies, IDA, wet-nap
aug 12:**unbroken**, impel, more TBA (i can't read the list, sorry charles)

aug 18: **parasites,** whirley bird, wrong way right, squirgun
aug 19: **screw 32**, bouncing souls, hutch, soda jerk, policy of 3

aug 25: **good riddance**, flemmings, more TBA
aug 26: **lizards,** elmer, rickstar, more TBA

IMPORTANT CLUB NEWS:

- In August, meetings will be held on the first and third sundays of the month at 5PM, not saturdays. All are welcome.
- Bands and zines: we can sell your stuff at Gilman, write to the address below or call the booking # for more info.
- Hey bands, if you want to play, send a tape with lyrics to the address below. No racist, sexist or homophobic bands need apply.
- Gilman is a volunteer run, all ages club. Shows are $5 with a $2 membership. We are located at the corner of eight and gilman in Berkeley, CA, just down the street fromoffice fucking depot. So come to a show, come to a meeting and get involved!
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7" JEFF DAHL - HELIUM BRATS/TRAGEDY - NEW Finland only import! Both tunes haven't appeared on any CD/LP - $5

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7" JEFF DAHL & V/A - BE MY BABY - Jeff's version of the Ronettes classic! From French fanzine also tunes by PLEASURE FUCKERS, NOZEMS & BACKSLIDERS. Only a few left and very outta print! $5

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CD JEFF DAHL - I KILL ME - $11

CD JEFF DAHL - ULTRA UNDER - $11

CD JEFF DAHL - WICKED - $11

CD-EP JEFF DAHL - HAVE FAITH - 6 acoustic tunes - $8

CD/LP JEFF DAHL - WASTED REMAINS... - CD $11 - LP $9

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MINI SKIRT MOB - BE MY BABY/I WANNA GO TO BED WITH YOU - Melodic punky r'n'r with cool girl-group harmonies. The Ronettes cover tells it all!

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DIZBUSTER - CARNAL ACTION COIL/LONELY CHILD - First release by x-LAZY COWGIRLS rhythm section with all the agression and bratty melody you'd expect and them some.

Lisa Lombardo
BRIDGETTE/COLD NIGHT FOR ALLIGATORS - X-GARGOYLES & METAL MIKE singer, songwriter, guitarist steps out on her own.

Amy Lamotta
AMY LAMOTTA - PLAYING DEAD/LOOK AT ME - She's a disciple of the LORDS OF THE NEW CHURCH & JOHNNY THUNDERS and has been described as PATTI SMITH singing with the DEAD BOYS. Features JEFF DAHL & DAVE NAZ.

Gunfire Dance
GUNFIRE DANCE - SUIT AND TIE/'TIL THE END OF THE DAY - UK's coolest glam punx! Produced by BRIAN JAMES & RAT SCABIES of the DAMNED!

Real Cool Killers
JUST FOR FUN/HATE SONG - Dark 'n sinister riffage from French underground kings. Produced by KEN CHAMBERS & IAN BURGESS.

The 69 Eyes
69 EYES - TOO ITCHING FOR ACTION/CALL ME ANIMAL - Pop punk from finnish bastard sons of HANOI ROCKS. Rockin' MC5 cover on B-side.

ULTRA UNDER SINGLES $4. EACH

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CANDY SNATCHERS - FUCK MY FAMILY/NOW WHO'S CRYING - Outta control DEAD BOY/MISFIT damage from the wilds of Virginia.

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JIMMY KEITH & HIS SHOCKY HORRORS - I LOVE GIRLS/BORN BY A TRAVELIN' WIFE - Fast, melodic and cool. Like the RAMONES playin' the FLAMIN' GROOVIES songbook.

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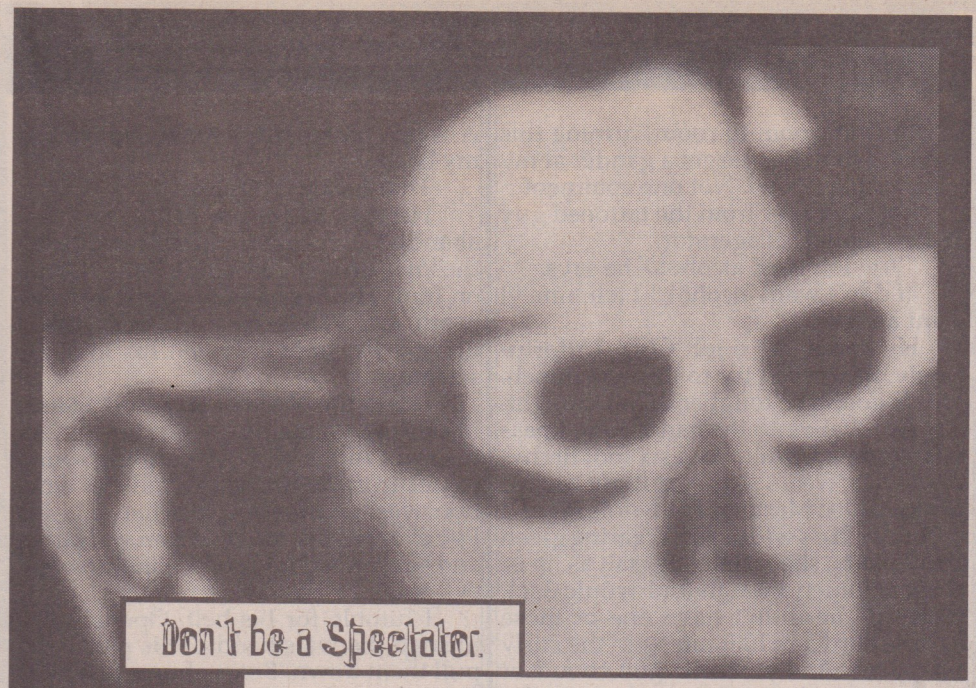

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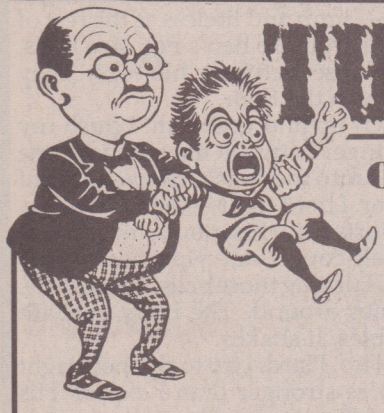

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RNR005

Sofa Glue
"Smile" 12 song CD EP
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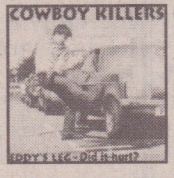
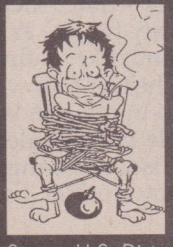
Oppressed Logic / Armed & Hammered
Split 7" on clear vinyl
RNR006



Cowboy Killers
"Eddy's Leg"
7" on red vinyl
RNR003

The Brainsick
"Join The Brainsick"
7" on red vinyl
RNR002



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MYKEL BOARD SAYS

YOU'RE WRONG!

I was happier than a coprophiliac during the tourist season in Mexico. My first stripe. Not a high honor, but it means I accomplished something. Something tangible. The first step in the long Kung Fu road ahead. Pak Sau, Chun Keun, shifting, simultaneous hand movements: punch and block.

Like nuclear warheads, martial arts are nothing if you don't use them. Berkeley is ground zero. I dress for the occasion. Not my black pants and single striped sash, but my SKREWDRIVER t-shirt. I'm going to Gilman Street. If that doesn't get me into a fight, nothing will.

It's $7 at the door. (Gilman Street has a membership policy that discriminates against non-locals, typical of the Bay-area xenophobia. Everyone has to buy a year's membership— even if you're in town for a day.) $2 extra at the door. Not much if you'll use it again and again. For one day, however, it adds almost 50% to the ticket price. What a scam!

At the gate, a scraggly haired young man gawks at my shirt. I gawk back. His associate, a tall guy wearing very big shorts, whispers something to him.

"Ok," I think, "this is it."

But the hand stamper's frown turns to a smile.

"Hi Mykel," he says, "what brings you to the West Coast."

"I came to pick a fight," I tell him.

He laughs and takes my money. The hand-stamper stamps my hand. I go in.

It's mostly like I remember it: a big ugly room with a small kitchen off to the side. In the kitchen, is an ugly refrigerator, painted some hippy color. They sell Jolt out of it. There's something new, though. A thick soft material covers the walls like a row of pillows. I guess they're to protect mad dancers from the concrete beneath. The pillows stretch from floor to ceiling. They're connected at the tops and bottoms. A dark vertical gap, wider at the middle, forms between each pillow.

The band on stage sings "*Blaargh!*"

Then they say, "Ok, the next song is called "Life is Pain." Then they sing *Blaargh!*... Ok, the next song is called "People Are Evil": *Blaargh!*"

I pull my arms back, thrusting out my chest. Like a skinhead on steroids, I stomp from room to room, turning this way and that. People get a gander at my t-shirt. They scowl. Not one comment.

I order a beer from the tattooed guy at the painted refrigerator.

"We don't sell alcohol." he says.

"I don't want alcohol," I tell him. "I want a beer."

He hands me a Jolt Cola. Unfortunately, he doesn't try to throw a punch. This is gonna be tougher than I thought.

As I walk into the bandroom, I pass this skinhead, built like a six foot firehydrant. He wears a green flight jacket, oxblood Doc Martens, the whole kit and caboodle. He's with a girl. Wearing green army pants, she's almost as tall as he is. She's skinnier, though and would look pretty if she didn't have one of those hasidic hardcore haircuts with the curly sideburns. As I pass, the guy shouts at me. I can't make out the words above the *Blaargh*s. He doesn't take a swing.

Half an hour and three more Jolts pass. Feeling the pressure in my bladder, I go to the men's room. It's also a welcome aural break from the deafening music outside. Fortunately, the mens room is empty. (You know my problem.)

I stand at the stall, unzip and fish out my limpness. My eyes close, waiting for the relief. A hand comes down hard on my left shoulder. It shakes me. I piss over my leg. The hand turns me around. I piss on the floor.

Jumping back to avoid the spray is the monster. The skinhead who shouted at me before. He must weigh close to 200 lbs. His skullbone comes down over his too-close-together eyes. His nose bends at a funny angle. On the right sleeve of his flight jacket is a *Smash Racism* patch.

The guy makes an OK sign with the fingers of his right hand and flicks it against my dangling dork.

"That's how they build racists these days?" he asks.

"Who's a racist?" I ask back.

"You got that t-shirt." he says.

"You got that haircut." I answer.

He swings. Just what I've been waiting for. Pak Sau! I block the fist. Chun Keun! I strike. Simultaneously. Perfectly. Landing square in the solar plexus. He buckles. His head comes very close to my right hand. Palm strike! Pow! Against his jaw. The force of my palm drives his upper jawbone into his temple. He's out. Collapsed on the floor.

I look down at myself. My formerly dangling little friend enjoys a fresh surge of blood. My anger mixes with lust.

I step over to the guy, admiring my handiwork. His hand shoots out. Grabs my leg. He pulls hard. I'm down, banging the back of my head on the urinal as I fall. I kick free of his grip and stand up. A warm trickle drips down the back of my head.

That fuckin' shithead!

He tries to get up. Before he can, I abandon all that kung fu stuff and go for the knee drop on the chest. Bang! I jump on him. The bones of his chest give beneath me. While he's out of breath, I drive a fist hard between his legs. He screams.

I slam the blade of my hand against his throat. Something crumbles under the force of the blow. A gurgling sound comes from his throat. A wave of emotion washes over me. It's like nothing I've ever felt before. It's a frenzy. Hatred and sex pureed into something new and evil.

I fumble for his belt. Opening it, I unsnap the waistband of his pants and pull them down. Boxer shorts, just like I figured, conforming to the ugliness inherent in an ugly culture. I pull down the shorts.

I try to get his pants over those Doc Martens. They won't come off. He's still gurgling. His mouth slowly fills with blood, like a pot left under a roof drip. His head turns weakly right to left. Otherwise, he's not moving very much.

I pull off his boots and slip the pants and shorts down past his ankles. I look at his prick— limp and lifeless as the rest of him. Beneath it are hen's egg size balls, hanging loose between his legs. They almost touch the floor.

I reach up and grab 'em. I push my middle finger between them and let one each slide into the spaces on each side of that finger. I hold tight— then I squeeze. Blood spurts from his mouth like a fountain. A half-cough half whimper follows it. I twist. Turning those balls, once, twice, three times around. The body beneath me trembles. It shakes.

I pull up. Hard. I try to rip them right off. They're stronger than I expect. His entire middle rises into the air during my lift. Only the back of his shoulders and his heels touch the floor. I let him drop. Hard.

Grasping his balls again, I put a foot against his pubic bone. The heel presses against his hairy path. I support my grasping hand with the other hand, pulling with both arms while pushing with my leg. Something tears. First inside, then out. Blood flows around my fingers as I pull harder. With a sound like a tire deflating, the skin tears. The tear follows that scrotum until it's off. In my hands. His body tenses. A feeble gasp comes from his throat. His head rises and bangs against the tile floor. Now, under his limpness is a hole.

I look at myself. My own former limpness is hard as an oakbranch. I lower

my own pants and place myself between his legs. Aiming right for that newly formed hole, I push forward. I'm swallowed up. No friction. Nothing to press against. Just a soft squish.

I grab his limp tube and pull it directly up, making a space between his pubic skin and the bone beneath. I slip into that space and release my hand. Perfect! I pump hard into that hole laying on top of his now-limp body. I press my lips against his. I taste the blood filling his mouth. I can feel myself tense, ready to spill my seed into his fundament. Now. Now. Now!!!

The bathroom door opens. It's the girlfriend, the one with the sideburns. She must've seen him come in; wondered what was taking so long. If I let her leave, there's gonna be big trouble.

I spring up, using both my legs to drive my fist into her face. The power of the blow forces her upper teeth through her lower lip. Those teeth scrape my knuckles. The momentum carries us both against the sink. She bends backwards. I, pressed tight up against her, bend forward.

There's more fight in the girl. She lifts her leg between mine, kneeing me in the balls. I double over. She uses that same knee against my chin. My teeth click together as I sit hard on the floor. My tongue was between those teeth. Now, I spit out the piece severed by the blow.

Not that there's much time to consider the situation. She's on top of me in a flash. Sitting on my chest, her fingernails rake across my face. Right! Left! Right! Like flashing razors. Somehow I grab one of those flailing fists. I pull her TOWARD me. (Kung Fu rules: Always go in a direction opposite from what they expect.) Raising my head, I smash my forehead against the bridge of her nose. It cracks and breaks. Her attention switches from me to her now-damaged face. That's a mistake.

I lift my right shoulder and turn. Hard. Now it's her; back against the floor. She struggles under me, stronger than I expect. I reach back to support myself. My hand touches one of the Doc Martens I stripped from her boyfriend. I smash it hard against her right temple. Her muscles tense as if they were all one. I smash again. And again. Blood trickles from her ear onto the tile below. Again and again I slam. There is a cracking sound. the side of her face sags like a tomato left too long in the refrigerator.

That strange wave of emotion washes over me again. This time, it's not the urge to fuck, but to anti-fuck. Frantically, I pull the laces from the boot I'd been using to bash her skull in. Bang! Down come her army pants. Boxer shorts! I should've known! Bang! Down come the boxer shorts.

I hold the boot lace right near the stiff shellacked end. I reach between her legs, stretching one side of her hairy hole, right at the top. Putting my fingers inside, I press the end of the lace against that lower lip. I push. Hard. It pierces, making a petite little hole, now with a bootlace through it.

Though she can't move, she can still scream. She does. My eyes scan the floor. I see her boyfriend's ripped-off testicles, laying— now bloodless, near the urinal. I reach over, pick them up, and bring them to her face. Squeezing the sides of her jaw forces her mouth open. I stuff 'em in. The sac the balls, the whole thing— all at once. That takes care of the screams.

I now press the lace against the top of the other lip. Twisting with the push, I force it through. Criss-crossing that hole, I thread the bootlace first in one side then the other. I reach the bottom, close to her little brown target— now filled with blood collected from the freshly punched holes. Grabbing each side of the lace, I pull tight.

Damn! Right in the middle, a lace rips through one of the holes. One lip splits and curls inward. Instead of sealing the gap, in that place, it widens. I wonder if I should undo it and try again. There's no time to wonder.

The music stopped. I hadn't noticed. The mensroom door opens. A fat little guy with glasses and a large nosering pushes insides. His hand reaches automatically for his zipper. Then he sees the situation. He turns. Runs screaming back into the crowd. It's time for me to leave.

I push through the panicking punks. Someone grabs my Skrewdriver shirt. I keep running, feeling it tear and split in front of me. I let it slip off my back. Another hand grabs my waistband. I unhook the button, open the fly and step out of my pants, running blindly away from maniacal mob. Only my shorts— my tight little bikini briefs— are left. Not for long.

Naked, I hit one of those huge pillows tacked to the wall. Hands push me deeper. I slide over to the crack where two pillows meet. I lean back against that crack and feel my naked body slip through. I fall. Through the crack. Through blue space. Backward.

There's no splash. No wave. No submersion. I lie on my back in a tub of water, surrounded by a dozen naked Thai teenage boys. They're all jerking off. Three young oriental women straddle my body. They squat down in a perfect row. One at my head. One over my hard fleshpole. One at my feet. They begin to piss. As they do, the dozen Thai boys spew their semen simultaneously, bathing me in white and yellow fluids. The water beneath me begins to jerk in huge fast waves...

The preceding story was not true. It never happened. It spurted forth from my imagination into my computer. From there, I printed it out, wrote and rewrote, honed it like a samurai sword, and finally modemed it to Tim.

It is ink on paper. No one was hurt. No blood was spilled. No one felt an iota of pain. I don't promote, advocate or execute. It's not a call to action. It is imagination realized as ink on paper.

Imagination, creativity, the ability to project ourselves outside our own personal experiences. These make us human. A "marketplace of ideas" is bankrupt if those ideas are limited to what's safe, what's mundane, what's practical. Imagination lets us get beyond that. It lets us explore parts of each other's mind that we would never know about. It lets us create worlds— dangerous, nasty worlds— that we'd like to see, but would never want to live in.

Imagination is the most basic of freedoms. Without it, all other freedoms are worthless. By definition, it's creative. By God's design, its harmless. It invents, twists, develops, does the impossible. It can reveal evil, but can't BE evil. It's art, literature, music, architecture, science. It's under attack.

Of course, politicians, christians, feminists, those who want to control us, do not yet have the means to direct our thoughts. Pure Imagination— internal and unexpressed— is legal anywhere, at anytime. There are no laws against 'thoughts' in even the most repressive countries. There would be. It's only that they've not yet found ways of enforcing such laws.

There are laws, however, against the expression of imagination. More and more of them. It's hard to believe that certain arrangements of ink on paper, magnetic particles on tape, silver on celluloid, electrons on video screens, are punishable by prison.

Right now, through legal and 'moral' blackmail, we face an even a greater challenge to imagination. In the name of defending "our children" people assault imagination, or more precisely, the expression of imagination. In America, you will be sent to jail for cutting kids pictures out of clothing catalogs and pasting them together. The FBI will follow you for posting your imagination on an electronic bulletin board.

The attacks come on all sides. It's no accident that the first Internet censorship

bill was introduced by a Democrat and sponsored by Republicans. Imagination is freedom, and governments, just can't put up with that.

I write this on July 4. Symbolic of the call to fight I'm making in this column. Defending the imagination is not going to be easy. They'll pick away on all fronts. They'll attack sexual imagination in the name of *the family* or *avoiding the degradation of women.* They'll attack political imagination in the name of *preventing terrorism.* They'll attack most everything else in the name of *insuring the peace,* as if imagination were more dangerous than police firearms or prison rape.

It'll take courage to fight back. A weapon in that fight is extremes. That's why I killed twice. Bloody, sexy deaths, in my imagination. Extremes open up the space. They say, "Even this we can do." They push back the limits and give more room for others to function inside. What I wrote is still legal. It might not be, if those jerking Thai boys or pissing girls were under 18. I went as far as I could. But what is legal today, may not be tomorrow. The coming government control of the Internet is only the most recent example of bad things to come.

To cave in, to tone down, to wimp out, that's how they win. Records with warning labels. Movies with ratings. (Hollywood now films two version of most of its movies. There's a *European* or complete version, and an *American* version, self-censored to get an R-rating.) Even if they don't make the laws on the outside, they make them in your head. They make you afraid to say it. To show it. To print it. This is what the not-yet-passed laws of cyberspace censorship are out to do. Create fear.

What action can you take? You can write your representative. Send your email. Create your own extremes.

Most importantly, take the chains off your own imagination. Don't censor yourself, but explore yourself. You might find some pretty weird shit inside, but it's there for the taking. It's not hurting anyone, and, if you express it, might lead to some pretty powerful creations. As my fallen idol Jerry Rubin used to say: DO IT. (Express that imagination.) If you don't, they win.

ENDNOTES:

—> Compilation of the month Dept: I finally listened to {W}rec{k}room Volume 2, a compilation put out by Safe House Communications (POB 5349, West Lebanon NH 03784-5349). All I can say is WOW! For you hardcore purists, there're the Lunachicks. Of course, they've got a great tune. For the more adventurous, there're a couple of wild HALF JAPANESE songs, including one, Little Records, that gives the lie to folks who say they don't ROCK. I already jerked off to a song by ALLURING STRANGE. That girl has the sexiest voice on record— and she's covering an Alex Chilton song!!! Unfortunately, this CD is promo-only. You're gonna have to buy all the CDs, or hope the label has enough promos to sell you one. It sure is worth it!

—> ABC NO RIO is in trouble again. New York City is trying to evict 'em. They need as much aid as possible. Here's how you can help. Write or fax a letter of support. Don't mention ABC NO RIO as a 'punk only' place. That doesn't weigh too heavily with the city. If you want, you can mention punk among other things, like art, music, spoken word, etc. Use your imagination. Be polite, or you could really fuck it up.

Send faxes to:

ABC NO RIO's lawyer, **Jackie Bukowski** at (212) 280-1613

plus:

Deborah Wright, Commissioner of HPD (212) 267-2565

(HPD, is the city agency that's trying to evict the group.)

Kathryn Freed, City Councilmember, (212) 788-2565

Ruth Messinger, Manhattan Borough President (212) 669-4900

—>Abort yourself dept: I got a form letter from *The National Right To Life Committee,* (419 Seventh St #500, Washington DC 20004-2293). They're asking for money, of course. This came in the guise of a "Media Petition." The petition itself is rather straightforward. It is addressed to network presidents, asking them to "tell the truth about legal abortions" and stop "portraying abortionists as intelligent, caring individuals, and pro-life advocates as heartless, unreasoning fanatics." OK. I don't support abortion, but it's fair to ask for a reasoned discussion without personal degradation or false accusations of fanaticism.

Then I looked at the envelope the petition came in. On the outside, in big type: YOU AND I CANNOT LET A HANDFUL OF PRO-ABORTION NETWORK EXECUTIVES AND HOLLYWOOD MOVIE MOGULS POISON AMERICA WITH THEIR GODLESS ANTI-FAMILY, ANTI-RELIGION AND ANTI-LIFE VIEW OF THE WORLD.

Oy vey! And these people don't want to be portrayed "as fanatics."

—>*Speaking of Oy Vey dept:* JEWCORE zine has finally come out. It's published under the title: "Mazel-Tov Cocktail" and chock full of all you need to know about the Jewpunk conspiracy. I have a short piece in there on "Why I'm Not Jewish." There are contributions by Fat Mike, George Tabb, Aaron Cometbus (I didn't know 'Cometbus' was a Jewish name), and an international section. You can get your copy (normally $2.50— but for you— $2) from: Bloodlink Records, PO Box 252, New Gretna, NJ 08224.

—> Horn-tooting time dept: An essay by me and one by Donny The Punk are among those included in a new book: *Bisexual Politics.* It costs $15 in paperback so I don't expect you to actually buy it. But it would be nice if you'd ask your local university library to get a copy. It is now in pre-productions so there's a 20% pre-order discount. Call 1-800-342-9678 or fax 1-607-722-6362 to order.

—> Strange story dept: My pal Chris Butler (the guy who wrote *I Know What Boys Like)* told me he read the following in a magazine called THE EDGE:

Gunther Burpus of Bremen Germany tried to get into his house through the cat door. He mislaid his keys. He got stuck. A prankster, passing the house, took off the guy's pants, painted his butt orange, stuck a daffodil in the hole, and put up a sign saying, *"Germany Resurgent: an Essay on Street Art. Please give generously."*

Passersby thought the guy's screams were part of the act. It was only when someone complained to the cops that he was finally freed.

"I kept calling for help," he said, "but people just said 'Very good! Very clever!' and they threw coins at me."

—> Punk is dead. I know because I was in the supermarket Wednesday, shopping for a week's supply of ramen. Over the speakers— usually playing *101 Strings* or *Barry Manilow,* comes The Ramones. Yep, "I Wanna Be Sedated" right there where most of the listeners ARE sedated. For me, this was punk's final death knell.

—> *Speaking of COOL BEANS dept:* I forgot to mention about my visit with Matt Kelly, sysop of Cool Beans BBS. (Have your modem call (415) 648-7865). Matt showed me a fine time. (Not THAT way, you pervert!) He also talked about his future plans for Cool Beans and the Internet. Cool Beans is much more informal and low key than The Punk List or (G-d forbid!) America On Line. Give it a call.

—> *Dija see the new issue? dept:* BATTERIES NOT INCLUDED (c/o Richard Freeman, 130 Limestone St., Yellow Springs OH 45387) is turning into one of the best written newsletters about the porn industry. The current issue has the beginning of a great essay by Richard Pacheco about post-pornstar life. Another porn actor wrote about the problem of developing a crush on his co-star. BNI really humanizes the business. There are no pictures, so I don't know if you need an age statement— but you do need $3. It's worth it

COLUMNS

So there we are, me, Seth Death, and The Son Of The King Of Punk Rock, on our first stake-out. I was on the first shift, so I was only allowed to drink three beers an hour, while Seth and The Son Of The King Of Punk Rock could drink more. We had set up camp on a stoop across the street from my parent's apartment on West Fourth Street, and were waiting patiently for the perp to appear. Off in the distance we heard the Jefferson Market Library clock chime three a.m., and figured it had to be sometime soon. We kept waiting. Every now and then a girl or two would walk by and The Son Of The King Of Punk Rock would say to them, "Hi, this is my friend, George, from Florida." The girls would look at me, smile, and then walk away. Quickly. Seth Death would laugh, and The Son Of The King Of Punk Rock would swear that the next female would talk to us. Also, every once in a while, my mom would come out of our apartment, which was located on the ground level, actually, basement level, and bring us some more Molsons and chocolate-chip cookies. We would thank her, and tell her to get back inside. That it was dangerous out here, that the perp could show up at anytime. She would kinda giggle, give The Son Of The King Of Punk Rock one last cookie, and go back inside, where I am sure she, and my step-dad, Nick, would laugh to one another. But they didn't understand. This was serious business. I knew it, Seth knew it, and The Son Of The King Of Punk Rock knew it. We were being victimized. Not by a burglar. Not by a rapist. Not by a murderer. Not even by skinheads. No, this was worse. Much worse. Every night, our apartment, or at least right outside our apartment door, was being visited by none other than the worst of local villains. Every morning when I or my parents would wake up and go outside, we'd find a pile of shit. Human shit. Along with the other garbage that had fallen down off the street. Fresh and waiting for us. Yes, we were being victimized by none other than the notorious Stoop-Pooper. And tonight we, Seth Death, The Son Of The King Of Punk Rock, and I were gonna catch him, for we were the immortal band, The Ayatollahs Of Rock And Roll. But I gotta back up....

I moved up to New York sometime around 1984 or 1985 for the final time. Roach Motel had long since gone the way of all great punk bands, they were on their ninth or tenth line-up. And my most recent band, Atoms For Peace, had decided they were too good to tour, and locked themselves up in a garage, never to see the light of day again. So it was time for me to start a new band. Actually the idea came to me one night at Seth Death's apartment on St. Marks and First Avenue. We were up in his fifth story walk-up watching Scarface for about the eighth time in a row. Really. We had decided that we were gonna sit through Scarface, a three hour plus flick, ten times. And every time Tony Montana would say the word "fuck", which sounded like "fook", as in book, we would do a shot of Jack Daniel's. And every time Tony would do a line of blow, we would as well. So we were very fucked up. And it was going on like the twenty-fifth hour or so. Every once in a while we would look up from the television and say something stupid to each other like "fuck ju, ju piece o' chit", or "ju fucking wit me? Don't ju know I fucking fuck you up, ju piece o' chit? I give you a one way ticket to the resurrection." Stuff like that. Then Seth Death got this look in his eyes. I said to him, "what ju thinking about, ju fucking fucker?" And he said, "ju know something? I think we maybe be wasting our lives. Here we are, fucking fucked up." And I said, "yeah, so fuck you. So what?" And he says, "but we are fucked up with each other. Don't you notice anything missing?" So I say, "like what, ju fucking piece o' chit?" And he says, "da fucking pussy. We got da booze, we got da chit, we even got da fucking new Meatmen album, but we don't got no pussy." I say, "Seth, ju fuck, that ain't no way to talk about fucking girls, but you are right. I fucking knew something was missing." So we both remain quiet for a few minutes and continue to watch Tony Montana snort a pile of coke the size of Wendy O' William boobs. Then Seth and I say at the same time, "We need to start a fucking band". Hence, The Ayatollahas Of Rock And Roll.

Both Seth and I decided that the first thing we needed in this band were, well, other members. We were smart like that. Always thinking. So we called our friend whose father owned a famous rock club, and asked him if he wanted to be in our band. He asked if we were fucked-up, and we said, "of fucking course, you fuck." Then he asked if we still had any booze or "stuff", and we said yes. He was over at Seth's place before we could hang up the phone. We asked him what instrument he could play, and he said was practicing playing drums at the club, by banging on pots and pans in the club's kitchen, and behind the bar. That was good enough for us. We said, you are in the band, but what shall we call you? I mean, I am Marshall George, for I own a Marshall. Seth is Seth Death, 'cause it rhymes good. And you? Who do you want to be. And he told us to call him by his name, "The Son Of The King Of Punk Rock". So we did. Now all we needed was a bass player, cause I was the guitarist, and Seth was the singer.

About a week later we are hanging out at the club of the father of The Son Of The King Of Punk Rock, and drinking Molsons, our beer of choice. The Son Of the King Of Punk Rock takes me and Seth to this guy seated next to the bar with his girlfriend. He says again, "Do you know who this is?" And me and Seth shake our heads no, gulp down our last bits of Molsons, and order another beer each. Then the guy with his girl friend speaks. He says, "Prince Of Punk, what the hell are you doing, and who the hell are these losers?" Me and Seth look at each other and then look at this guy. We like him. The Son Of The King Of Punk Rock tells him that we are his friends, and that I just got done with college. And that I was in Roach Trap, Hotel, or something like that. The guy says, "who the fuck cares about you and your college friends, ya jerk. What, is that guy (pointing at me) some frat boy or something? Am I supposed to be impressed? Go tell your father to get me and Beth another beer." The Son Of The King Of Punk Rock then introduces us to this guy, who is Jeff Magnum, from the Dead Boys. Me and Seth knew he look familiar. I say, "I wanna be a dead boy!", and he tells me to "shut the fuck-up". Beth, his girlfriend, hits his shoulder, and tells him to be nice. So I say to him, "listen, Jeff, me and Seth and The Son Of The King Of Punk Rock here, well we have a band called the Ayatollahs Of Rock And Roll, and well, if you weren't in a band right this second, how about being in ours? We need a bass player. And more importantly, we need someone with talent." He asks me if there is beer at rehearsals. I say, "well, there is beer in my mom's frig, and we rehearse in her apartment, so, yeah, I guess there is." And then he asks if we have a color television. I tell him yeah, and a big one too. He tells me he's in. Seth Death and I look at each other and slap each other five. We just got Jeff Magnum from the Dead Boys in our band. Jeff then says, "Okay, now buy me a beer." And we do.

The next morning I am in bed with this blonde girl with breasts the size of watermelons. As I am taking off her shirt, I realize that her breasts are all pink and

stuff. With little black dots all over them. I start to caress these mounds of joy, and the little black things fall off. Oh my god, they are seeds. But I ignore it and begin to lick her. She tastes like some sort of familiar fruit. I look at her breast again, and they are green, and growing bigger by the second. Then I hear this ringing in my ears. Really loud. I look at the girl and she has turned into Debbie Harry if Debbie Harry were to play the part of Norman Bates' mother in "Psycho". I scream and wake up. There is someone at the door. I look at the clock. It says 8:45 a.m.. That means it's eight o' clock in the fucking morning. Who could be here so early. My mom enters my room and asks if I know who is at the door. She has a cigarette in her mouth, curlers in her hair, and is in the process of getting dressed for work. Nick is already gone. I tell her I don't know, but I'll find out. I open the door, and there is Jeff Magnum with a bass-case in one hand, and a six-pack of beer in the other. I rub the sleep out of my eyes, and ask him if he knows what time it is? He tells me that it is eight o'clock, and didn't we have rehearsal this morning? I tell him yeah, but not until noon. He tells me he is a little early, what the fuck, and we should go watch the "Partridge Family" now, cause that Danny, he sure cracks him up. He also tells me there is a large pile of human shit in front of my door. I nod my head, and Jeff walks in.

My mom goes to work, and me and Jeff drink the six pack while watching The Partridge Family, then Bewitched and Jeanie. Finally it is noon and we are drunk and Seth and The Son Of The King Of Punk Rock show-up. Each with a six pack. We begin to rehearse. I plug into my amp. Jeff plugs into my amp. Seth plugs a radio-shack microphone into my amp, and The Son Of The King Of Punk Rock bangs on my mom's pots and pans he found under the silverware drawer. We play Sonic Reducer right away, and it doesn't sound half bad. Not half good, either. We then write about two songs, play them for like five minutes, then go watch The Brady Bunch on television. And drink the beer. Jeff tells us he likes the Brady Bunch, that that Peter really cracks him up.

The next morning Jeff shows up a little bit later, so I get a bit more sleep. Actually the first person to show up is Seth, who tells me there is human shit outside my door. I say "again? Nick cleaned it up yesterday." He says yeah. Then I ask him how he knows it is human shit. He tells me there is toilet paper next to it. I nod my head. The rest of the guys show up and we rehearse. Our neighbors only calling the police twice. But we have to stop around three in the afternoon. Cause Scooby-Doo is on. And Jeff says that that Shaggy, what a character.

That night we all hang out at the club of the father of The Son Of The King Of Punk Rock. We get really drunk, as usual, and Seth decides he wants to go home and give his voice a rest for tomorrow's rehearsal. Me and Jeff and The Son Of The King Of Punk Rock looked at him, puzzled, but shrug it off and go about our drinking. Finally, Jeff, and his girlfriend Beth, have had enough, and go home as well. That leaves The Son Of The King Of Punk Rock And I. We spot these cute girls, and start flirting with them. Eventually we find out they are from New Jersey, and have missed the last bus back home. Being the nice guy that I am, I tell the three girls that they can stay with me at my parents' apartment. And that nothing will happen 'cause it is my parents house, and they will be asleep in the next room. This cute one, named Kim, but calls herself Tawny, kisses me, hard, and says okay. I figure, well, maybe something will happen. Then The Son Of The King Of Punk Rock asks if he can stay over too, and of course I say yes. I mean, what the fuck, two guys, three cute girls. one room. The possibilities are endless. Well, almost. So we leave the club, my arm around Tawny, and The Son Of The King Of Punk Rock's arms around two girls.

We get back to my place and go inside. I pull out an extra bed for The Son Of The King Of Punk Rock and his two girls, and me and Tawny get on my bed. We start to make out. Really hard. Suddenly I smell something. Terrible. And it is coming from the bed next to us. The one with The Son Of The King Of Punk Rock and the two girls. I turn on the light, and Tawny quickly pulls down her shirt. The Son Of The King Of Punk Rock asks why I turned the light on so quick, and I tell him something smells, and for everyone to look at their shoes. Everyone does, and we find shit and a bit of toilet paper on the bottom of the shoes of The Son Of The King Of Punk Rock. I look around the room and see shit footprints. I scream, "Shit!", and The Son Of The King Of Punk Rock says, "yep, that's what it is". We spend the next half hour cleaning the apartment before my parents wake-up, all the time cursing the Stoop-Pooper, and vowing our revenge. The girls giggle and giggle. Finally we get done, and get back to bed. I start to make out with Tawny again, and this time get further. I get my hand down her pink polka-dotted tights, and she sighs with pleasure. It feels really smooth down there. Like she shaved or something. Then I get this sinking feeling of dread. I stop making out. She asks what's wrong and I tell her I am going to turn on the light. She says okay, and I do. The Son Of The King Of Punk Rock and the two girls with him are asleep. I tell Tawny, gimmie your purse. She does. I look for an ID. I find one. It is a fake one from Times Square. Easy to detect. Everyone in New York knows what they look like. Everyone. I ask her how old she really is, because she told me she was eighteen, but I now I wasn't so sure. After a bit of grilling, she tells me she is fourteen. Doh. I later find out from her friends she is thirteen. Double Doh. And later on, like a year or so, the police call me and tell me she ran away from home, and they think she will end up on my door-step. But that's another story.

Rehearsals for The Ayatollahs Of Rock And Roll continued at my parents apartment. The Son Of The King Of Punk Rock was getting better on the pots and pans, and Seth was learning how to sing. I was actually improving my guitar technique, and Jeff gave up hope that Gilligan would "ever get off that fucking island". We figured, one day we would play a real gig. One day. So we kept practicing. And at night we'd hang out at The Son Of The King Of Punk Rock's father's club, or on my stoop, and drink beer.

"Hi, I'm The Son Of The King Of Punk Rock, and this is my friend George from Florida", The Son Of The King Of Punk Rock would say to all the girls who walked by. They'd look at us funny most of the time, but sometimes they'd stop to talk to us. This one girl, Nina, knew Seth from junior high school, and stopped to talk to us. She said hello to Seth, and asked me if I was really from Florida. I told her that in no way was I from fucking Florida, that I had just spent my college years and money there. She said oh, and began to walk away. The Son Of The King Of Punk Rock poked me in my side and said, "Go after her, she likes you". So I did. I wound up dating her for a while, and the whole time we were going out, The Son Of The King Of Punk Rock would say, "Why does she like you? You think you're such a nice guy, but I know you're not. She shoulda gone out with me". I would explain to him that it wasn't my fault, and if it were anyones', it was his for saying the "this is my friend George from Florida" shit. But he was jealous anyway, as was Seth, who kept telling me that she didn't have those things on her chest when she was in seventh grade. But it didn't break up the band, which of course, is the important thing.

One night after a day of heavy drinking, one hour of rehearsal, and an afternoon of cartoons, Jeff called me on the phone. He said that Stiv was in town and

playing at the Ritz with his new "dopey" band, the Lords Of The New Church, and asked me if I was gonna go. I told him yes, I already got tickets, and was going with Nina. He asked if that was the girl that Seth was talking about with the things on her chest. I said yes. He then asked me what kind of things she had on her chest. Before I could answer though, he told me he'd see me later, that he had to hang-up, that the Six Million Dollar Man was back on. I heard that Bionic sound from his television off in the background.

That night at the Ritz, I continued my drinking frenzy from that afternoon. Nina was kinda looking at me funny, and asked if anything was wrong. I told her not really, just that I thought the Lords set pretty much sucked, and Stiv should cut his poofy hair. She asked which one Stiv was.

Eventually we ended up backstage, cause Jeff got us in there. We were drinking all the free beer, or at least Jeff and I were. Jeff was telling me that this band sucked, and that the Dead Boys could kick their asses any day of the week. I told him the Lords weren't so bad, and that their first album was actually very good. He just looked at me, then put his thumbs between his fore-fingers and middle-fingers, curled his hand into a fist, and stuck them up in front of his eyes. "I am a bug from Mars," he said, "and I think the Lords suck, those whimpy English fags." I had to laugh. Then this guy who looks like a caveman in a plaid shirt walks up to me and Jeff and Nina. He was one long eye-brow, and looks very familiar. I say to him, "say, weren't you in that movie, The Bad News Bears? You were that mean kid with the motorcycle, right?" He looks at me funny, then looks at Nina. Nina looks at him. The guys says, "Hi, I'm Matt Dillion, and you are?" Shit. I thought it was Jackie Earl Haley. All those mutant movie kids look alike. Nina starts to talk to the prick and I start getting jealous. I say to Jeff, "hey, that guy is trying to pick up my girlfriend". Jeff puts his fists in front of his eyes again and says, "I am a bug from mars. Zooop, Zooop, Weeee-oooo!". No help here. So I tell Matt Dillion she is with me. He says in his thick Brooklyn accent, "But I'm Matt Dillion". Nina tells me to go get her a drink, and relax. I tell her to get her own fucking drink. Then Matt Dillion says, "Don't talk to her like that." I tell him to stay out of it, and ask him who the hell he thinks he is. "I'm Matt Dillion", he replies. Oh. So I tell Nina we are leaving and turn around to walk out. Suddenly I am face to face with a guy who looks as pale as me. Or even more. And has poofy hair. "Stiv", I say. "George Tabb", he says back. Me and Stiv know each other. But that's another story. I ask Stiv how he is doing, but he seems kinda preoccupied looking at Jeff with his fists up to his eyes. Suddenly I feel someone push me forward real hard. I turn around and see Matt Dillion. He is laughing his stupid Brooklyn laugh. Putz. So I push him back. He gets pissed and pushes me back. We are about to exchange punches when Matt Dillion notices Stiv Bators staring at Jeff Magnum. He walks up to him and says, "Stiv!" Stiv says, "Mat!!" And they exchange hugs. I leave Stiv and Matt, and the bug from mars, and me and Nina make our way out of the club. She tells me she would have never done anything with Matt Dillion, and just thought he was nice. I said, "Yeah, for a guy who only knows three words."

The next morning we rehearsed as usual, and this time it was Jeff who tracked in the human shit. He kept saying he was sorry, but that he was more sorry about his new sneakers. At that moment I vowed revenge on the Stoop-Pooper. I was tired of cleaning up shit. Actually, Nick, my step-dad, was tired of cleaning up shit. I was tired of smelling it. And tired of making excuses up to Nick why I couldn't clean it up. So I told Jeff, Seth Death, and The Son Of The King Of Punk Rock, that tonight was the night we catch the perp. I said we would spend all night outside if we had to, but we would catch him. Seth and The Son Of The King Of Punk Rock said okay, that they'd be there, but Jeff wussed out. He said Beth wanted him home to watch the TBS "Leave It To Beaver" marathon.

So there we are, me, Seth Death, and The Son Of The King Of Punk Rock, on our first stake-out. I was on the first shift, so I was only allowed to drink three beers an hour, while Seth and The Son Of The King Of Punk Rock could drink more. We had set up camp on a stoop across the street from my parent's apartment on West Fourth Street, and were waiting patiently for the Stoop-Pooper to appear. Off in the distance we heard the Jefferson Market Library clock chime three a.m., and figured it had to be sometime soon. Eventually my mom came out to give us more beer and cookies, and then we sent her back inside. It was dangerous out here. Finally, on Seth's shift, we saw some action. A small, huddled figure made its way down the small staircase to the front of my parents' apartment door. I whispered to The Son Of The King Of Punk Rock that this was the Stoop-Pooper. He told me how did I know, and that I wasn't such a nice guy. And that he should have had Nina. I told him whatever. Seth Death then said to me, "This fucking Stoop-Pooper has had it. We are gonna bust his fucking head, that piece o' chit. We'll give him a one way ticket to the resurrection." We all looked at each other and decided this was it. It was now or never. So we all turned on our super-bright flashlights we had purchased that day at Lampstons, and ran across the small West Village street. We screamed like Indians on the warpath, or the singer of Roach Motel. When we reached our apartment, we shone the lights on the small figure in front of the door. And sure enough, it was taking a dump. It put its hand to its face, and said in a very gruff voice, "Put those damn lights down, and let me wipe myself." We put down our lights and watched as the Stoop-Pooper took out a roll of toilet paper from its pocket. It wiped, then got up and walked toward us, up the stairs. We backed up, afraid. I yelled lights, and we all turned on the flashlights again. And shone it in its face. What we saw was an old woman. With lots of warts and stuff, and wild gray hair, matted down by a black scarf. Finally I got up the courage to speak. "Why do you poop in front of my door?", I asked her. And she said nothing. We turned out the flashlights, and then she said in a small voice, "that's better." I asked her again why she chose my door, out of any door in the neighborhood to shit in front of. She then said, "Your door is only on Tuesdays, Thursdays, Fridays, and Sundays. I use a door on Charles Street Mondays, Wednesdays and Saturdays." I said nothing, as did Seth, or The Son Of The King Of Punk Rock. Then she added, "Listen, do ya think you could clean up the garbage around your door? You should be more clean, you know. It's unhealthy."

Take My Fucking Life, Please.

Endnotes:

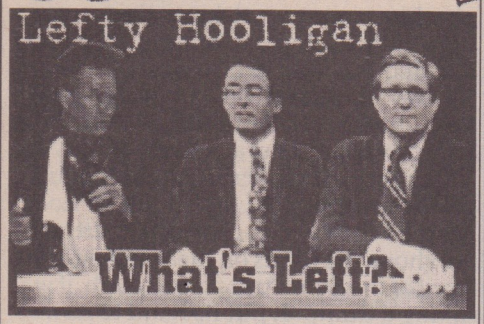
1. Got the Mazel-Tov Cocktail fanzine in the mail. All Jew punk. Very funny. Get it by sending $2 dollars to Bloodlink Records, P.O. Box 252, New Gretna, N.J. 08224.

2. If ya haven't gotten Aunt Franne fanzine, which I mentioned last month, get it. $1 to Aunt Franne, P.O. Box 523, Stratford, N.J. 08084. And speaking of cool zines, check out the newest issue of Isotope, and Go Metric, two very cool zines from the New Yawk area.

3. You can write me e-mail at tabb@pipeline.com. I'll have a new P.O. Box very soon. But you can still send mail to my old one at P.O. Box 323, Village Station, New York, N.Y. 10014.

4. I finally got to the boat, and beat the lizard guy with the crown on his head, who drops cannon balls at you. Yes, I beat Donkey Kong Country. I need a life.

5. My new band is called "Skyrat". If ya don't know what that is, I'll explain it next month.



Summarizing my last column; while I'm all for terrorizing the rich, I'm not too fond of terrorism. Typical leftist commie dialectical bullshit? Bare with me.

First, a story about some very minor league terrorizing.

I've worked as a typesetter most of my employed life; beginning on the older electronic typesetters and then learning desktop publishing. The best paying jobs for typesetters in deep, south-of-LA SoCal was in government contract work, with the attendant cycle of rushed, temp padded deadlines and massive layoffs. It was approaching deadline on one such job for a private company managed by a gaggle of ex-military boys, and they'd hired a dozen temps to finish a contract on time, wedging them into an already crowded art department. A very pretty young temp artist named Angie got a makeshift table in the assistant art director's office doing some mindless work that she handled always wearing a walkman. Pat, the assistant art director who'd gotten his position by sleeping with Jennifer, the art director, thought of himself as the production department's cock o'th' walk. One day, while Angie bopped to her music, Pat turned to another male artist and said:

"Wonder what she's like in bed? Bet she's a real screamer."

They proceeded to speculate on her sexual proclivities, and what they would like to do to her. Angie didn't have her walkman turned up that loud, so she heard their every word. Enraged, she stormed out of the office, told everybody she'd gotten to know in the art department about what had just happened, complained to our art director, and then asked her temp agency to file a sexual harassment suit. Instead, the temp agency yanked her from the job, and refused to file her complaint. Angie decided it was too much hassle to defy her temp employer and file the suit on her own. Jennifer slapped Pat on the hand, and that was that.

This whitewash pissed off a number of us in the art department. Without getting together on it, without conspiring to retaliate for Angie, several of us decided to try and take Pat down. One person systematically damaged his tools, dropping his rapidographs on their points and such mischief. Another person disassembled his light table and office chair. Yet a third person glued his desk drawers shut. I went around the building and as I delivered type to various, frequently empty offices I punched in his extension and squealed like a stuck pig into the telephone. Since Pat liked to take his phone calls on the speaker my piglet squeals would echo out of his office and down the hall.

Calls within the company got routed through the receptionist's switchboard, and Pat tried to enlist her into finding out who was harassing him. But she'd known Angie too. She steadfastly refused to reveal that I was behind the calls. After almost a week though, rumors started to spread. Pat eventually confronted me. As he yelled at me, warning me about what he would do to me if I turned out to be the one harassing him, I swore at him in a barely audible tone, calling him a loose sphincter muscle. He went berserk, started screaming about taking me outside and pounding my ass. He literally had to be restrained and dragged out of the room. I denied ever having made any pig squeal calls to Pat when Jennifer asked. In turn, Jennifer and Pat were called on the carpet by higher-ups, who told them to get their department in order.

A tiny victory, but a satisfactory one.

Terrorism by contrast is a very specific tactic in a very particular type of warfare. Guerrilla warfare. The history of modern guerrilla warfare goes back at least to the Spanish resistance to Napoleon, developing through the various partisan struggles during the second World War, and reaching its heyday in the 1950's and '60's. Mao Zedong and Ho Chi Minh were the major practicing theoreticians of a modestly successful Third World, rural based, anti-imperialist guerrilla warfare; with Kenyatta, Castro, Guevara, Debray, and Cabral some of its minor contributing luminaries. Terrorism is considered a proper weapon of such rural guerrilla warfare when directed primarily against the imperialist colonizers and their client local ruling class as part of an overall hit-and-run military strategy likened to the guerrilla fighters swimming "like fish in the sea of the people." Secondarily, it is also targeted against non-aligned individuals and groups within the general, uncommitted peasant population in order for the guerrilla organization to secure its control over wider and wider areas of the countryside. These fish are, after all, guerrilla movements seeking to seize power through "socialist struggles for national liberation," and they rarely brook non-commitment, let alone competition in their tiny national ponds.

The victories of numerous Third World, pseudo socialist, nationalist struggles after 1945 utilizing the strategies of rural guerrilla warfare, in turn, inspired efforts to extend the principles of guerrilla warfare into urban settings. First associated with Marighella and Guillén, the Uruguayan Tupamaros and the Irish Republican Army, urban guerrilla warfare even in a Third World, anti-imperialist context proved much less successful than its rural inspiration. When transplanted to the metropolitan First World (Red Army Fraction/Germany, Angry Brigade/Britain, Red Brigades/Italy, Direct Action/France, Weather Underground/US, etc.) urban guerrilla warfare has been universally disastrous. The élan of the original Tupamaros notwithstanding, and unlike its rural counterpart, the urban guerrilla must exist entirely clandestinely, entirely underground in a close urban setting to avoid being annihilated by the police or military. This frequently means that the urban guerrilla movement quickly becomes isolated from the urban working class and underclass for which it claims to be fighting; losing touch with the needs, demands, desires, and forms of day-to-day struggle of the workers and the poor. And given urban population densities, it's almost impossible to surgically target terrorism against the powers-that-be. Urban guerrilla terrorism invariably spills over to haphazardly affect the general population, constantly threatening to alienate the guerrilla movement's base of support.

In case you hadn't noticed, there aren't many peasants left in the US, so rural based guerrillas swimming "like fish in the sea of the people" is a ridiculous scenario. In turn, urban guerrilla warfare in the First World is not at all a viable option, given its dismal military record, not to mention its tendency toward isolation, and its propensity for blowing up the very people it views as supporters. If an organized movement using terrorism as a tactic of warfare is so flawed, then individual acts of terrorism (a la the Unabomber) are less than useless.

However, if the capitalist ruling class cannot depend upon the basic docility and subservience of the working class, if the primary class relationships in society become unstable from the bottom up, in other words if our bosses must increasingly contend with the unpredictable insubordination and violence from us, the workers, individually and as a class in

the widest possible form of class warfare; then we can start to terrorize the ruling class in a far more social, and far more fundamental way.

The distinction between terrorism and terrorizing the rich is broader than that the former is violence organized and perpetrated almost exclusively by a military force while the latter is violence that frequently, spontaneously arises out of the day-to-day class relationships under capitalism between workers and owners. The range of action under the category of terrorizing the ruling class is breathtaking, whereas terrorism is far narrower in its application. Bank robbery, bombing, kidnapping, torture, assassination; the stock-and-trade of terrorism varies very little. Even when the imagination speculates upon nuclear, biological or chemical terrorism, these are merely logical extensions of tried-and-true terrorist methods. Guerrilla warfare reduces the social struggle solely to a military one, and as such, terrorism can be dealt with in a military manner, by the legitimate armed and security forces using conventional or unconventional means against the guerrillas and their supporters. In contrast, and because it is the visceral response of workers to our bosses as they try to enforce the brutal, day-to-day operations of capitalism, terrorizing the ruling class retains a social dimension and class war potential. Thus it is far, far harder to control. It also happens to be the way genuine social revolutions occur; society becomes ungovernable from the base up, ruling class attempts to quell the disorder succeed only in spreading it, and finally open insurrection replaces sporadic rebellion to sweep away the tottering status quo.

I don't want a simplistic military struggle; I want a complex social struggle. No war but the class war for me. By sketching the breadth of a class war that succeeds in terrorizing the rich, we can further distinguish this from the terrorism of guerrilla warfare.

The guerrilla movement remains a military structure with combat functions and goals, no matter how autonomous its fighting cells might be or how decentralized it is organizationally. By comparison, workers can act in the class struggle openly or clandestinely, individually, as groups of friends, as collectives, committees, and councils; in a wide variety of ways that maximize our self-organization. Yes, a worker or a group of workers can take up guns against the boss, but that's not all we can do. In the economic realm, we're most familiar with strikes, but what about the slowdown where everyone just works a little slower? Then there's working to rule, where the workers gum up production by following every rule and every regulation to the letter. In service industries, workers can engage in social strikes where we give goods and services away for free. Well-targeted sit-downs and quickie strikes can be extremely effective. Key workers can simply refuse to follow stupid orders and idiot regulations. Then there's whistleblowing; reporting workplace violations in safety and health as well as other illegal practices to the regulating authorities. Everybody can call in sick one day and grind things to a halt with a sick-in. Deliberate inefficiency can be escalated into out-and-out sabotage and monkey wrenching to fuck shit up. Starting to get the idea?

I've worked for places where the workforce was entirely out-of-control. One government contract company in particular felt like two armed camps. When I entered the building through the front door say, after lunch, and walked the halls among management, the hostility was palpable. But as soon as I stepped into the cavernous art room that housed between 30 and 50 artists, I understood that I was on liberated territory. We all worked at our own pace, which meant very, very slowly. That art department had broken one art director by the time I was hired, and we broke three more while I was there. They were all hired to get us under control, and they all failed miserably. Oh sure, some troublemaking workers were occasionally fired during an art director's brief tenure, but those newly hired workers always gladly adapted to the art department's lackadaisical pace. The assistant art director was on our side. She coordinated what little work got done, threw up her hands at enforcing deadlines, and absolutely refused to take the art director position. To regain control, management eventually had to summarily liquidate the entire art department; a pyrrhic victory because, along with our year and a half slowdown, this reorganization bankrupted the company. Of course, we all got unemployment...

However fun or effective the above might be in striking unease and even terror into the hearts of our bosses, the point here is not to terrorize them simply for the sake of terror. The objective is to eliminate our bosses altogether; to go for the big takeover. It's common in many jobs to discover that our bosses don't know their asses from a hole in the ground. Frequently that means going to another worker who's been at the job for a long time for advice on how to get things done the right way. These parallel structures of operation—one official and ignored, the other unofficial and respected—can be turned into a situation of dual power. Often, the best way to get things done, to correct an unsafe situation, or to deal with a grievance is for us as workers to organize and do it ourselves. Say everyone's on salary. Instead of hiring enough people, the boss heaps on the work so that no one can get their job done in just 8 hours, but then he refuses to pay overtime. The simple solution? Everybody work just 8 hours, then pack up and go home, leaving the extra work undone. Dual power, like terrorizing the rich, is not an end in itself however. The goal is that, through our organization and activity as workers, we create a condition of working class social power in the midst of social instability capable of overthrowing the power of capital. We're talking social revolution here.

Getting rid of our bosses does not mean switching the capitalist boss for another type of boss disguised as a "union official" or a "peoples commissar" or a "work coordinator" or whatever. No bosses means no bosses. Similarly, smashing capitalism does not mean replacing the market economy with a command economy or a barter economy or a market socialist economy. Commodity production and exchange need to be done away with altogether. Finally, communal labor or voluntary labor or slave labor cannot be substituted when wage labor is eliminated; the necessity being to abolish work altogether.

Utopian? Perhaps. Impossible? Not at all. Consider the Russian revolutions of 1905 and 1917, the German revolution of 1918, the Spanish revolution of 1936-39, the 1956 Hungarian uprising, the May-June 1968 French general strike... All genuine social revolutions, and none dominated by a single political party or organization. Armed guerrilla movements were incidental, if not superfluous to the beginning of all of these social revolutions. But none of them lasted. Some were usurped by Leninists or betrayed and crushed by Stalinists. Others were smashed by social democrats or fascists. Indeed, the question is not how to initiate a genuine social revolution, but how to maintain one so that some of the above goals might be achieved. That, in turn, is another series of columns, best left for the future.

...ALL THE NEWS THAT FITS...

DEMOLISHING ANARCHY FASHION... I saw the first ad for "Anarchy Demolition Gear" in Option Magazine. This line of "Anarchy Clothing" is described as "attitudewear for men and women." Without giving this shit any more undeserved advertising, I urge folks to look for this bullshit themselves and demonstrate some real attitude and demolition. A little spilt bleach, a lit cigarette

or two, some sticky candy, and you can make your own fashion statement...

DIRECT ACTION GETS SATISFACTION... Much more specific descriptions as to how to carry out many of the above mentioned suggestions for working class action are contained in a "Worker's Guide to Direct Action" available from the Industrial Workers of the World ($3; IWW, 1095 Market St., San Francisco, CA 94103). And there's Pressure Drop Press's "Sabotage in the American Workplace"...

Hey pop-punk fuck! Get outta the fucking way!

On the live music front, we have a new club presenting punk rock. The Eagle Drift Inn on Bryant between 3rd and 4th Street is being booked by Corey—late of Sonoma, California.

Friday the Eagle Drift Inn featured THE CADAVERS and THE FEELERS. Abe and his CADAVERS have been playing around Sonoma and the environs for the last six months, but this was their first S.F. appearance. Before you knew it, Abe was twitching on the floor like a reptile on strychnine—next thing the audience was rollin' around on the carpet, too. THE CADAVERS played fast shouted, guitar punk with an urgency that adds fun to the mess.

Next up was Ben Coleman's FEELERS, who definitely came to rock the house. These sharp-dressed men came from the Santa Rosa/ Sonoma area to play their melodic punk rock. Some heard similarities to the N.Y. DOLLS or the PAGANS. Much mischief was perpetrated—all in the name of fun punk rock. The club has no cover and plenty of bottled beer.

The RANDUMBS were in attendance, and plan to release an EP in the near future.

The RED AUNTS were in town. Ya know, those ladies can really rock, but there's one major problem with the audience now that the mtv idiots have embraced them: they don't fuckin' move! Ya go to the front of a packed club and only eight or nine people are dancing (probably the same 9 people who saw the RED AUNTS at Mortys 3 years ago.) The newly converted wimps should've stayed home and watched the RED AUNTS on tv. Fuck 'em.

The TUNNEL RATS from the great state of New Hampshire are up to their drunken hi-jinks again. Look for a live extravaganza with THE QUEERS and COCKNOOSE in Kansas City, KS about August. The celebration marks the release of the TUNNEL RATS' second seven inch record. This record is coming out on Wound Up Records, Kansas City, KS, and will include "Tough Fucking Shit," "Going to Martys," and two others. Indications from the rough mixes are that this shit is going to fuckin' rock! Stay tuned for updates on the TUNNEL RATS.

That full-hammer oi label from Albuquerque, NM has dropped another fuckin' bomb in your backyard. The BAD VULTURES out of Japan have a kick-ass single out currently called "Bullshit All Propaganda." It'll rock your fuckin' world! The three tracks here are from the "Street Justice" compilation released in 1991 on the Japanese label "Paranoiz." Look for a Vulture Rock release of a 12" by PIST 'N' BROKE next month—send a s.a.s.e to: Vulture Rock, P O Box 40687, Alb., NM 87196.

Those raging Pennsylvanians SUBMACHINE came to town and played an energetic show for their fans. Alex, Doug, and co. ripped through some strong as fuck covers including the DEAD BOYS song "Ain't Nothing to Do," DEVO's "Mongoloid," and a fist full of originals including: "Moodswing," "Fight," and "Minus Device." Toby from FILTH and SWINGIN' UTTERS was guest drummer on "Suicide Drive," "Beer Song," and "This Party Sucks." The band has a good LP available on C.I. Records called "Now That I've Given Up Hope I Feel Much Better." Order it from C.I. Recs, 154 Wilson Dr, Lancaster, PA 17603.

Just when you were starting to really get excited about SEIZURE BOY, they broke up. Wesley has gone on to join the RIP OFFS. Watch for Jason White's new project.

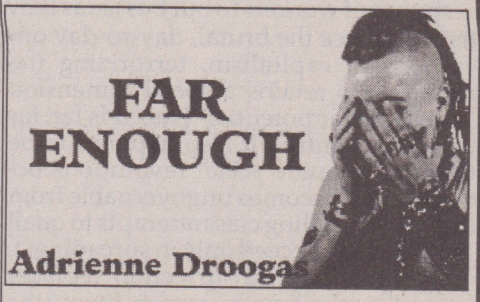
The infamous Malcolm Tent of TPOS Records and the bands BROKEN TALENT and BUNNY BRAINS was in town and guest hosted on Carolyn Keddy's radio show. Much mirth and frivolity emanated over the airwaves that day.

Remember us talking about the VANILLA MUFFINS from Basel, Switzerland? Well lo and behold, they've released an entire LP of good "sugar oi" songs on the Helen of Oi label. It has consistent tunes throughout with a good natured brisk RAMONES/oi feel to it. "Smash All Your Feelings" and "We're Disturbing You" stand out. A remixed "Tribute Song" and the song "For What I Fight With You?" are strong ones.

What are those hippies at Slim's thinking? How can you stick the mighty QUEERS on a bill inbetween CUB and THE MUFFS?!? THE MUFFS aren't even worthy of gnawing on Joe King's sweat soxs, Fuck this middle of the road non-threatening fashion-punk crap.

In the "Stab From the Past" department, check out the VOODOO IDOLS from Florida. The band put out three fine records on their own Vee Dee label from 1982 to 1984. The first seven inch contains the gem "Do the Kirk" which is a bit of a classic now. This was followed by the "We Dig Nixon" 45. These tunes have a demented punk-horror riff running throughout. It's what might have happened if the Cramps got lost down in the backwaters of Tampa, FL.

The third VOODOO IDOLS release was an album called "Temptation" which continues the dark swamp groove the band carved out for themselves. This time out, more saxophones punctuate the songs. "Screwed Up" has a good punk feel to it. Yep! VOODOO IDOLS had it all going on waaay back then! Thanks to Hugh and all the VOODOO IDOLS.



FAR ENOUGH

Adrienne Droogas

There seems to be this general assumption that being in a band means that you get laid a lot. I've heard people talking excitedly about how the fact that they just started a band means that they're going to get some. Even last nite, I was hanging out with a friend of mine who is the *driver* for a band and even he was talking about meeting women on the road and how he's going to get laid. And he's just the *driver*. Well, I've been on tour. I've met a lot of people on tour. I've slept with some of the people I've met on tour. But trust me, it wasn't easy.

For one thing, there's the language barrier. A band touring Europe is going to have a hard time picking up on people if they aren't fluent in several languages. Seductive looks and smoldering, sexual glances will only get you back into the van lying next to one of your bandmates wondering if that wretched stink is your socks or theirs. Plus conversations being limited to thumping at your chest and repeating your name over and over starts

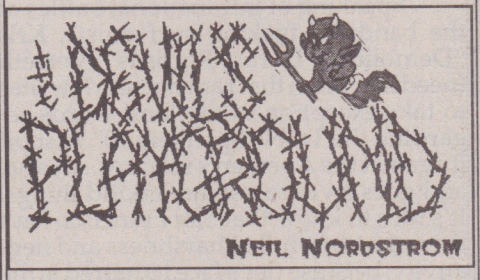
to make you feel as if you're in some twilight zone episode of Tarzan. Not good. Definitely not good. So, what's the solution? You either explain to your bandmates that you need quiet, introspective moments alone in the van to wildly wank like a crazed beast, or you get bilingual. That's right, learn the language. This doesn't mean that you enroll yourself in ten language classes all at once. You'd probably get so confused that you'd wind up seductively speaking Italian to a German and asking them to please put their scrambled eggs in your toaster. Your foreign relations would take a nose dive. All you have to do is learn key phrases. I'm going to write some key phrases down exactly how you would *pronounce* them. This is *not* how they're spelled. Here we go:

GERMANY
"I am drunk"
Eek ben bissofin
"Will you sleep with me"
Viltz du mitz mia shlaffah
FRANCE
"You are beautiful"
Two eh beau (male)
Two eh bell (female)
"Will you sleep with me"
Vah two kooshay avec moi
JAPAN
"Will you sleep with me"
Bed dough knee ee show ee key ma show

I think you get the general idea. With a little bit of memorization, the language barrier can be hurdled and left in the dust. The next barrier you'll come up against is age difference. That's right. If you walk into a club where you're going to be playing that night and it looks more like a junior prom sock hop then a punk show, you're in trouble. This seems to be more of a problem in the united states since most older punks have gotten so jaded that they very rarely come out for punk shows. So you're left with prepubescent high school kids who have a lot of enthusiasm, but little expertise. Plus the legality of being with someone under eighteen makes it a hassle not even worth getting into. Time to trudge back to the van alone, lock the door, and do whatcha gotta do.

The next barrier might be something a little bit exclusive to women in bands, but I don't know since I've never been a man in a band. But this barrier is about people's ideals of who you are and what you're about. If someone shoves the label 'feminist' on you and your band, then you're sunk. You won't be gettin' none-no way, no how. Men will be walking up to you *apologizing* for being male, *apologizing* for liking your band, and *begging for forgiveness* over the fact that they have a penis. Talk about frustrating! Or the guy will be so hyper sensitive to not wanting to objectify you that he wouldn't even dare to let you know he thinks you're attractive. Or everyone instantly just thinks you're a man hating dyke. Well honey, I've got news for you. Being a feminist or feeling passionately about gender issues does *not* make someone a dyke. It does *not* make them hate men. It does *not* make them dislike sex. Women and men can both be intensely aware of sexual politics and still enjoy and appreciate all aspects of the opposite gender. It's pretty simple.

Sexual energy, meeting people, enjoying the physical aspects of yourself and another human being are all really awesome and amazing parts of being human. And whether you meet someone on tour or somebody who lives just down the block from you doesn't really matter. And it doesn't matter if your experience is purely physical, completely emotional, or just mental. The bottom line is that the experience be fun, respectful, passionate, intense, considerate, and caring for all involved. Keep that in mind when you're on the road or when you're sitting in your room at home and trust me- you'll be rockin'.



Another short column. Not enough people are directing their releases my way so I have to rely on the stuff I buy and whatever I can salvage from the reject bin. Remember you increase your chances of getting those metallic releases reviewed if put my name on them. This is getting discouraging, guys.

May as well start with the old standard. AGATHOCLES have another new split EP out. This time they take a stab at retro-hardcore and, while it's not bad, they consequently get blown out of the water. AUDIORREA fill the other side of the record and they shred. Spanish-sung, full-throttle grindcore with a tad of death influence. (Upground, Gerardo Fdez., APDO. 50176, 28080 Madrid, Spain)

And speaking of death, Evil Records (c/o Masaki Tachi, 1056, Hoshikawa, Kuwana, Mie, 511, Japan) has released a Japanese metal sampler CD entitled "Far East Gate In Inferno." A little heavy on the solo content, it makes up for it with great bands and unreleased tracks. VOIDD, WORM, ABYSS, and DARK RITUAL do the death thing. Thrash is duly represented by MONARCHIE INFERNALE, and there's even appearances by ultra-cheesy black metallers SIGH and SABBAT.

Theologian (200 Pier Ave. #2, Hermosa Beach, CA 90254) has unleashed two monsters this month. The 16/GRIEF split EP is a lesson in fear and pain. GRIEF pull out all the stops with a dirgey doom and gloom number that'll have you reaching for a razor. 16's track isn't one of their best but they do it with a rhythmic, depressing feel. The split EP with DYSTOPIA and SUFFERING LUNA is more diverse. SUFFERING LUNA take an ambient industrial approach while DYSTOPIA go for the jugular with a driving piece of pure hate. Forceful and agonizing grind.

Fetus Records (2966 S. Country Club way, Tempe, AZ 85285) has scored again. This time they've slowed the tempo quite a bit with WELLINGTON's "A Relic Of Waterloo" EP. It's industrial strength, chugga chugga, heavy core with gasping, shrill vocals. Definitely check them out if you're into slo-mo. They're also fantastic live.

Yet another live release for ZENI GEVA. Entitled "Trance Europe Experience" it focuses on their more recent material. The sound is great for the most part but falls off a bit for the last three songs. As usual it's heavy pounding, deep throated screaming, and maximum musical damage. (Nux Organization, 1-690-47, Hibarigaoka, Zema, Kanagawa, Japan)

Lots of good straight edge stuff coming out lately. Let's start off by saying that everything you've heard about the GROUNDWORK album is true. The level of intensity is way off the scale. Lots of hooks, plenty of power, even Timojhen likes it. Seek it out. (Bloodlink, PO Box 252, New Gretna, NJ 08224)... BACKLASH's new CD is comprised of their "Once Ago" EP and their "Inside" 12". It's reasonably metallic posicore with cool mosh bits. Good solid stuff. (Separation, 16 Simpson Court, Bergenfield, NJ 07621)... UNBROKEN's "And/Fall On Proverb" single has less of a metal influence than their LP but boy is it powerful. Both tracks have a crunchy, hectic feel with a real sense of urgency. (31g, PO Box 178262, San Diego, CA 92177-8262)...Explosive, powerful, and downright bitter are just a few words that describe FALL SILENT's "Never Forget" EP. It's slow, metallic crunchcore with pissed off shrieking. More comparable to GRIEF than anything straight edge. How come only two songs, guys? (FALL SILENT, 3775 Peregrine Circle, Reno, NV 89506)...Honorable mention

goes to IVORY CAGE whose "TV Head" EP would be a fairly crushing posicore experience if the vocals didn't get lost in the mix. They're not afraid to experiment with tempo changes and synthesized vocals so their sound is a little more distinct than the rest. Hopefully it's a promise of good things to come. (Green Records, Giulio Repetto, Via Fallopio, 38 Padova, Italy)

This month finds me in a good mood, as I'm well on my way to becoming the king of all I survey. Not only am I expecting a nice fat settlement check from Outpunk magazine as a result of siccing my lawyers on them (sure, thinking that I and Sven-Erik "Planet Pimp Records" Geddes are one and the same was just an honest mistake; but it was also a pretty stupid one since the slightest effort at fact checking would have straightened it out - SIN IN HASTE, PAY UP AT LEISURE [but not too leisurely]). Then there's the beaucoup bucks that I'll be making once the Loli and the Chones and the Registrators singles finally come out (word on THE STREET is that Greg "Rip Off Records" Lowry [whom I am also not] is trying to cut into my action on Loli and the Chones [Whittier's finest punk rock since R.M. Nixon {not him either!}]; a little "friendly" persuaslon would seem to be in order to prevent a bidding war which would cut into my massive profits.

Then there's the letters! I'm getting letters! Lots of folks have been kind enough to respond to my "consumer alert" classified of a few issues back, but so far none have sent negotiable currency. Prize for most realistic phony bill (and a Franklin rather than the asked-for Grant, at that) goes to James "Sooprize Package Fanzine" Petter (him, I am not) who continues to drag mass quantities of ephemera from the S.F. Bay Area scene to his quiet English village so that it can all go to the local church "jumble sale" (I believe that's what they call them) when he dies. Who'll be the lucky bastard to get Shane White's (am I him? no) chord charts for a mere 30 pence in the year 2051? The mind is boggled.

I also have the satisfaction of vindication of the tribulations of my peregrinations contemplations, as Showman and the Thunderous Staccato's who were so mercilessly slammed (as was I for putting their EP out, speaking of which I have a sneaking suspicion that someone asked for a copy in a letter that I lost immediately afterwards; if so, please write back reiterating what you stated in the letter so that I know it's really you, not to mention why does my mail to Lt. Worf Johnston [not I] come back marked "Addressee Unknown"? Aggravations all over the place!) in a previous issue of a certain magazine that you're probably holding or resting against your belly AT THIS VERY MOMENT ventured from their French backwoods to the comparative civilization of London and, from all reports (including the aforementioned "Sooprize Package" and no less an aesthete of the rock 'n' roll instrumental than Sir Bald Diddley hisself [although not him, ain't I?]) killed on contact with their obnoxiously loud take on instrumental rock and roll. Go team! With the advent of Los Kogars, it is now possible for France to have an instrumental battle of the bands, and I don't care how sick you are of surf music, it's all the lame shoe staring bands that are fucking it up, so fuck you.

Speaking of intranational battles of the bands of fucking surf music, Kris "Demolition Derby Records" Verreth (need I mention that I am not him?) writes to take exception to my kind words regarding the Treble Spankers 10". Just pit it against the Apemen's releases, says he, and goes on to say some unkind things. It's nice to know that San Francisco isn't the only scene full of harshness and negativity, because (let's face it) hatred is the best! Why else would there be so many great songs with "hate" in the title?

Mr. V. also mentions having sent some records to me c/o a third party which I haven't seen lately. But one of these I happen to have anyway and am happy to plug, namely Sin Alley's full length LP "Headin' For Las Vegas." As you might guess, it's on Dernolition Derby (inveterate advertisers in MRR and purveyors of fine records at shows all over Benelux) and Kris is really dolng the good thing for rockabilly fans with this one, even if the second side doesn't grab like the first one (and they forgot the Official Moratorium on Sonics' Covers! Arrrgh!). Still, there are few enough specimens of lively rockabilly bands with dynamic gal vocalists that this easily merits a listen. Criswell predicts their next LP will be a heart stopper (although Criswell also predicted that "Planets will explode and the sun, a living physical being with psychic energy will astound all, and shower the universe with electrons! Humanity will suffer from these needle-like electrons which will pierce the flesh and even penetrate the brain instantly!" Then again...it could happen!) THE END?

"PUNK IS DEAD, MOTHERFUCKER!!!". That's right- that's what the letter said, and went on to tell me "You can't deny it". There seems to be a lot of that going around. A long time ago, MRR ran an article called "Does Punk Suck?" and all kinds of people from Ian McKaye to Rev. Norb participated in it. Maybe it's time to do a part 2. I have no comment on whether punk sucks or not, but I do know the answer to whether or not punk is dead. Definitely not. Most of the people I know who believe punk is dead are people who got into it a long time ago, grew out of it, and got out of it. Instead of saying "I'm not into punk anymore" they say "I was into punk back when it was alive" which means "I was into it for a couple of years in high school, but I had to get out and get a job, and I couldn't hang". That's most of the people who believe punk is dead. The other people who believe punk is dead are the ones who want it to be like it was, but, as the saying goes 'you can't go home'. I can kind of relate to these people, but I have to say that there are some great times happening now, so don't get lost in the good old days and miss out. I saw an interview with Glenn Danzig, of all people, who said that punk was dead and weak and everyone into punk now are living what he created. So I figure, if you think punk is dead, you're right it is. Take off, just don't bother the people who are into it, now. Speaking of punk not being dead, I just got the new tape from the SPENT IDOLS, featuring 1 origonal and 9 cover tunes of late 70's punk bands. Since the SPENT IDOLS play old fashioned punk, they do them quite well. If you like '77 style punk, you should definitely pick up this tape. Good production. P.O. Box 383/ Vista, CA 92085. The DEAD END KIDS also play some good old-fashioned punk, but a little more modern. More like early '80s. Mid paced and tuneful, they write good music, but the productions not so great. 5 songs, 918 Jacaranda/ Lady Lake, FL 32159. I was happy to get the NON-STOP BOMBERS tape, because they play around Houston

a lot and I wondered what they sound like. They play a rap/hardcore mix that has almost too much rap. They're a lot better than most bands that try to mix the two, though, and they play some good, speedy hardcore at times. 4 songs, great production. P.O. Box 131444/ Houston, TX 77219. What do you get when you cross NOFX with SCREECHING WEASEL? A band called GRAYLINE. They play their songs tight and well, so if you like either of the two above bands, you should check it out. 10 songs, good production. 323 Tunis St./ Ingersoll, ON/ N5C IW9/ Canada.

TRIAL do the rap/hardcore thing, but not as well as the NON-STOP BOMBERS. TRIAL sound more like BIOHAZARD- metalmoshrapcore. Still, it has its moments, sometimes even reminding me a little of YOUTH OF TODAY. 422 11th Ave. E/ Seattle, WA 98102. FOUR LETTER WORD play decent, tuneful hardcore without a hint of metal, rap, or anything else.Mostly mid-paced with a good production, and 6 songs. 1 Aberdulais Rd/ Gabalfa, Cardiff/ CF4 2PH/ Wales/ UK. Something I haven't heard in awhile is horror punk- I'm sure there must be some bands out there that play it, but I haven't seen any, until I got the demo from BAD LUCK STREAK, who have all the trappings. Total cheese, and I love it! Pretty scary, but only 2 songs. Good production. 6 Marshall Dr. Apt. 2-4J/ Camp Hill, PA 17011. THIK CHICKEN (I wonder why they didn't spell it Thik Chiken?) play fast paced, eclectic hardcore with a lot of breaks and changes. The guitar is a little weak in the mix, but other than that this is good stuff. 4 originals, one CHRIST ON PARADE cover. 1691 Valley Ave. Apt. F/ Birmingham, AL 35209. THE BREAKUPS play that Lookout sound, quite a bit like the QUEERS. I never have liked the Queers that much, but these guys have some good songs. 4 songs, good production. P.O. Box 10275/ Kansas City, MO 64111. INNOCENT play basic European hardcore, kinda like earlier NEGAZIONE- good stuff, except that I believe it was recorded live. 15 songs, live sounding production. Bruchstr. 51/ 52080 Aachen/ Germany.

Well, that's it for this month. I got a surprisingly small amount of tapes. Guess everyone's doing the summer thing- hanging out at Water World, which is hell on Earth. I went there one time, and in 2 hours I was sunburned, dehydrated, my feet were bleeding, my skin was wrinkled, and I was bruised and half drowned from that goddamn wave making pool. I hate the summer.

Anyway, people always tell me 'I bet you get a lot of crappy tapes from talentless hardcore bands with terrible productions. I bet you hate that'. It doesn't bother me a bit. What does bother me is when I get a tape from some band with a glossy cover, 3 page bio, all the band members look like Brad Pitt, and it sounds like PEARL JAM. That's what I'm sick of. I got an advance tape from some band on Epic records for review, I got a tape from some band whose manager also manages PORNO FOR PYRO's, I'm always getting this garbage top 40 alternative post modern grunge or whatever fodder, and I just ain't gonna review it. I can appreciate some of it- I like several songs from a lot of different kinds of music (except country- I know country's cool to a lot of punks out there, but I live in Texas, and most everybody who listens to country down here used to try to beat me up in high school. It's kind of like shock therapy- when I hear country, I think I'm going to get hit) but I only review hardcore and snotty punk rock that takes in crust, straight-edge, all that stuff. But remember, just because your a demo-only band who hasn't been signed yet doesn't make you underground. Send stuff to: Jason Beck/ P.O. Box 2584/ Conroe, TX 77305.

Imagine this: a line of children and adults of every age and variety all with one thing in common: they hunger, they crave, for an object at the end of the line. And what is the object? The autograph of their favorite icon.

Sound familiar? It should; it happens all the time, sometimes with lines spanning blocks, and sometimes with icons actually being paid for their signatures. But isn't the idea of giving and receiving autographs a fairly harmless endeavor, or at least just a minor display of respect for those in society who serve as positive role models?

A common deception of the European middle ages centered around selling ordinary wooden splinters as "having come from the cross where the Romans crucified Jesus. The idea was that people would be superstitious enough to buy the splinter as a magical link to Christ, rather than just a piece of wood. In much the same way, the autograph works by filling people with a mystical sense that by owning one they somehow have moved closer to the icon who gave it. But where's the danger in that? Well, where's the danger in allowing a nation's flag to become more than a piece of cloth, to become a magical connection between people and country, and as such worth protecting at all costs?

Perhaps superstitions are natural to humanity; perhaps in an irrational universe there is often a call for irrational behavior on our parts. But in my book there is a difference between simple superstitions that arise from humanity's fear and awe at the mystery of life and superstitions that are activated by the devices of certain clever humans with ulterior motives of power accumulation. History is riddled with the tragic results of the latter type of superstitions, where a group of elite individuals manufacture and sell certain icons and symbols by presenting them as being invested with some divine or magical power, as of course was the case in Nazi Germany with its man-god icons and swastika totems.

A conscientious person, I feel, is one who tries to help others realize, either directly or indirectly, that they have inherent value as human beings; that they are more important than flags or mythical concepts of super-humans. In short, a conscientious person is one who tries to avert human tragedy by working against the myth-makers, those who use whatever media available to dull down human intellect with superstitious/religious fervor for human icons or other gimmicks. Perhaps that is why I find it hard to understand how many apparently conscientious people fail to connect the absurdity of giving out autographs with the same absurdity that helps to create a hunger in people for someone or something to always look up to; they fail to see how easy a "fan" can be transformed into a "fanatic."

But perhaps this all seems rather obvious to you; rather ridiculous to bring up the whole silly topic of autographs in a punk magazine. If so, then let me ask you a question: have you never seen anybody in a "punk" band giving autographs to audience members?

The first time I saw a punk icon giving out an autograph occurred while I still attended high school; the icon in question? Let's just call him "Mr. Trust." After Mr. Trust's band played in the town I lived in (Davis, CA), I saw a very popular girl from the high school ask him for his autograph; to which he obliged. At the time I thought this to be the action of a rockstar, not that of an individual who claimed to be a part of the underground community, as Mr. Trust claimed to be. But calling somebody "rockstar" for giv-

ing out an autograph is about as meaningful as calling them "Satan"; humanity needs more than a couple of quick words to explain why such things as autographs are not a positive force in its development; it needs exploration of the topic and how it relates to the con jobs of the icon makers.

Well, so far I've talked a bit about why I feel people desire autographs; but what about why they give them? Are people like Mr. Trust megalomaniacs who jerk themselves off each time they scrawl their signatures for the fanatics who worship them?

Recently, I had a chance to see Mr. Trust's new band in San Francisco, and I decided to do an experiment: I approached and asked Mr. Trust to put his signature on a symbol that I feel we in this society put far too much trust in, a dollar bill. I had hoped that maybe Mr. Trust would have wondered what my intent was; but unfortunately, methodically, Mr. Trust signed the bill, proving to me that he simply does not stop to think about the relevance of giving out autographs. I believe this to be the case with most icons, punk or otherwise. Just like the people who want autographs, the people who give them out either choose to ignore or simply fail to recognize the questions raised by the practice. But the more capable of critical thought the icon is, the more the chance they will ponder about why people mysteriously crave such weird symbols of them.

Apparently several years ago the actor Marlon Brando, while in a store in the Los Angeles area, found himself confronted by a woman who wanted his autograph. In response Brando flipped out, berating the woman with tearful questions about why she wanted his signature when she didn't even know him and why she couldn't tell that he was just a fat slob.

Unfortunately, and besides the fact that Marlon Brando is probably a bit senile, most celebrity icons rarely ever behave in such manners when dealing with autograph seekers; which leads one to the assumption that when most icons actually wonder about the ethics involved in giving out such things as autographs they reach the conclusion that they simply do love playing (and being sold as) god too much to stop.

Ok, enough on autographs; I just hope that I never have to again see anybody in the punk scene giving them out; to confront in what I thought to be a unique rivulet of creative energy the same ugly icon adoration more than plentiful in mainstream culture.

Before I scram I wanted to add a few words about something I wrote about in the past: the Disney Corporation. Recently, I received a new issue of a magazine titled *Lumpen* out of Chicago. In the zine I found a rather interesting article on Disney by Matt Roth. Amongst other things, Roth provided information about how Walt Disney himself regularly attended meetings of the American Nazi Party, was a close personal friend to J. Edgar Hoover, and appeared as "friendly witness" for the House Un-American Activities Committee during the communist witch hunts. So, lets take our hats off to the "magic" kingdom for its various successful illusions, deceptions, and Pocahontas cups now littering American highways. Until we meet again...In god we trust!

Mad Prof. Mike's Headbanger Movie Reviews

Hello, America!! This is Mad Prof. Mike with the Headbanger Movie reviews!!!

Part of the mythology of the comic book, *Judge Dredd*, is that DREDD NEVER TAKES OFF HIS HELMET. Imagine Superman flying around in Clark Kent's hat and glasses, and you'll get an idea of what it would be like for Dredd to take off his helmet.

In the movie JUDGE DREDD, Stallone only **wears** the damn helmet for ten minutes.

Beyond that, JUDGE DREDD feels like the comic book. Full of violence and hatred and urban squalor and a complete disregard for human life and dignity. As Julie Andrews would croak, "These are a few of my favorite things."

The sprawling nightmare city scape of Mega City One is amazing: Fritz Lang's Metropolis on steroids and speed. Past a certain point, JUDGE DREDD became less a comic book movie and more a Stallone movie. Which is okay. I would have enjoyed JUDGE DREDD much more if I hadn't just seen BATMAN FOREVER, which, as a comic book movie, blows JUDGE DREDD out of the water.

Regardless, there's lots to LOVE about JUDGE DREDD. How can you not chuckle maniacally while mega-bad guys Jurgen Prochnow and Armand Assante chew scenery as if it were Melba toast? Did you **ever** think you'd see Max von Sydow and Stallone share screen time? There's cool special effects and butt-kicking explosions. And in one scene, a spandex wearing Diane Lane does Emma Peel moves on a low-cut leather vest-wearing Joan Chen in one of the best cat fights I've ever seen. How did this director get into my mind and film my dreams?

And the movie does feature a lantern-jawed killer Robot and an inbred cyborg berserker that look **exactly** like the demented drawings of Judge Dredd comic book artist, Brian Bolland. Rob Schnieder's comic relief is good, but toward the end, it just gets in the way. And there's lots of cool stuff that isn't fully developed. The final showdown with super villain Assante is kind of abrupt. There should have been a lot more done with a killer clone sub-plot.

Still, JUDGE DREDD is great summer time popcorn fodder that gets three headbangs, mostly because I was in a good mood when I saw it.

* * *

Every little snot is ga-ga over the MIGHTY MORPHINE POWER RANGERS, those clear-skinned teens who save the world five or six times a week.

I taught high school. I know what suburban teens are like, and it ain't pretty. No teen has done jack except probe his or her face for poppable zits since Alexander the Great, or maybe Joan of Arc. No teen *ever* saved the world from monsters, and no teen ever will.

The Power Rangers. Fuck 'em! It was all done much better a long time ago. Does anybody remember 1976's incredible Hong-Kong-Science-Fiction-Kung-Fu-Monster-Movie-Smash-fest, INFRAMAN? Lord 'a mighty!! INFRAMAN was brilliant!!

An evil subterranean manga-monster-mega-matriarch named (I'm not kidding!) **Princess Dragon Mom** is bent on conquering Earth. She unleashes her hoard of mutant beasties upon us poor humans. The scene where we see Princess Dragon Mom, in thigh-high vinyl go-go boots, a corset, and a valkyrie-type brass brassier, cracking her whip as she assembles her rubber-suited minions to attack the surface world does something... **primal** to me every time I see it.

Things look grim, but a brilliant Professor builds a cybernetic savior... the bionic butt-kicker himself, INFRAMAN, whose body armor bears an amazing resemblance to the Power Rangers' outfits, and vice versa, but I digress.

INFRAMAN Bruce Lee's the crap out of those monsters, and we're treated to such delights as: a battle to the death with a giant beetle creature; a roomful of silver lame' clad tough guys kung fu fighting the green rubber tentacles of a giant vine monster; Inframan zapping uglies with laser weaponry hidden up

his sleeves; and an unforgettable showdown with Princess Dragon Mom and her Vegas showgirl of a handmaiden, She-Demon!

And I love movies with dubbed dialogue where people say lots of extra words so the voices match the lip movements. Princess Dragon Mom tells the world: "You humans will all be my slaves! Do you hear me? My Slaves!! Do you hear? Hahahahahahahahahahaha!" The Professor orders a guy to "Bring me computer readout on all these monsters, Lieutenant.. Right away, it's very important that you do it right away. Do you hear me? Right away."

On our headbanger scale of 1-4, INFRAMAN gets four big headbangs.

* * *

A man vomits blood directly into the camera. An arm is hacked off at the shoulder. A legless, one-eyed, octogenarian boffs a prostitute moments after she's lost a finger.

GOD! I LOVE THE MOVIES!!!

And I *think* I love Tobe Hooper's horror flick, THE MANGLER, based on the Stephen King short story. But there's one part of it that I HATE. And it almost ruins the movie. Seeing as it disappeared from the theaters almost as soon as it showed up, it seems most folks hated it. But hey, there's always video. Right kids?

THE MANGLER is about a giant sheet cleaning machine in a Maine town that gets possessed by a demon and starts killing people. But that's not the horror of this horror movie. The horror is about working a crappy job where the bosses don't give a shit about your life. I know. I walked out on a job once when the foreman told me to take a mop and clean up toxic waste.

Another great thing about THE MANGLER is that when people die, it's really horrible and traumatic. Hooper shows gore and arterial spray (he did THE TEXAS CHAINSAW MASSACRE, after all), but he also shows the suffering, grief, and guilt of the people close to the victims. That's really rare in a horror flick.

And let me tell 'ya. Any movie that has you rooting for Ted Levine in the lead role is okay by me. Ted Levine was the evil Jame Gumm in SILENCE OF THE LAMBS. (***"It puts the lotion on its skin or it will get the hose again."***) Daniel Matmor is great, too, as his occult scholar brother-in-law, and Robert Englund is at his psycho best as the aforementioned legless old letcher.

THE MANGLER is marred by a dumb subplot about a family curse JUST FUCKING SUCKED!!! We're talking something that wouldn't make it on *Dark Shadows*, kiddies.

So, on our headbanger scale of 1-4, THE MANGLER gets four headbangs, with one head bang demerit for the dumb subplot.

* * *

At no point in SPECIES, which concerns a pretty novel alien invasion of Earth, does anyone ask: "Hey! Why are these aliens doing this?"

Even if the answer had been, "Gee, I don't know," SPECIES would have been a few notches better than it is. Then there's also the obvious dialogue; the shocks telegraphed WAY in advance; the scene where a trained killer stalks the hostile alien through doors of ripped steel and walls of shredded concrete and says wisely: "It looks like she came through here."

With a little tooling, SPECIES could have been one of the great Science Fiction movies of the past 20 years. As it is, SPECIES is a pretty good horror movie, with lots of cool scenes of an incredibly cool monster ripping the crap out of people. I've no complaints about a movie that delivers these particular goods, but when the movie in question could have been in the same league as ALIEN, it leaves a bad taste in my mouth.

I'm not going to talk about the human stars of SPECIES, because humans aren't the stars of the movie. The star is SIL, the alien shapeshifter cobbled from human DNA and an alien DNA formula transmitted to earth. She's gorgeous. Genuinely beautiful as well as scary and well worth the price of admission. She's the first movie monster I've ever had a crush on. Sil was designed by demented genius H.R. Giger, the Swiss nutcase who created the original ALIEN. She has teeth like a barracuda, but I'd gladly plant a kiss on her biomechanical lips.

I sound pretty rough on SPECIES, but I did enjoy the movie. There are good suspense scenes, good acting, some great bits among the human supporting cast. There was even a scene or two where your jaded Professor jumped out of his seat. You get your money's worth. But if the film makers had just tried a little harder...

So, on our headbanger scale of one to four, SPECIES gets three and half headbangs with half a headbang demerit, knocking it down to three. No one can accuse this Professor of grade inflation.

* * *

By the year 2000, there will be 6.2 billion people in the world. Twenty-five years ago, world population was three billion.

A virus can't reproduce that fast and survive, let alone big, opposable thumbed primates. There are more people alive than have **ever lived before**. This instant, there are significantly more people alive, USING ***UP MY OXYGEN!***, than there were when you started reading this review.

If your genetic information is soooooooo fucking wonderful that the planet just can't do with out it... if the issue of your noble bloodline is sooooo great that you just gotta share it with us all, go ahead. Just don't blame me when Soylent Green becomes the number one taste treat at your local convenience mart.

Screw up the planet by having a kid. But don't you *dare* screw up *my* enjoyment of movies by having a kid **and bringing it to the damn theater**.

LEAVE THE KID AT HOME!!!!

How can I put this tactfully? I guess I can't. So I won't. If you're such a jerkwad you're unable to get a *friend* to babysit, if you don't have any relatives or neighbors **willing** to do that for you, then you shouldn't be reproducing in the first place. I **expect** squalling brats at a Disney movie. BUT WHY WOULD YOU BRING YOUR PRECIOUS BUNDLE OF JOY TO SEE *JUDGE DREDD*?

I don't care about the impact of violent images on kids' minds. BUT *JUDGE DREDD* IS NOISY, AND IN DOLBY DIGITAL STEREO. Of course a baby is going to scream its little head off in all that racket. And if you're too *dumb* to figure that out, and if you're too *inconsiderate* to care, then you shouldn't be having kids in the first place.

LEAVE THE KID AT HOME!!!

Thank you for letting me rant.

By the way, I want to mention that, if you guys do try to call your local public radio station to get them to carry the totally cool show I'm on, *Movie Magazine*, tell the station manager that satellite transmission is 1:00 AM Fridays, EST.

If any of you hackers want to read any reviews of mine that you've missed in these hallowed pages, you can find them at http://www.dnai.com/~ochobbit

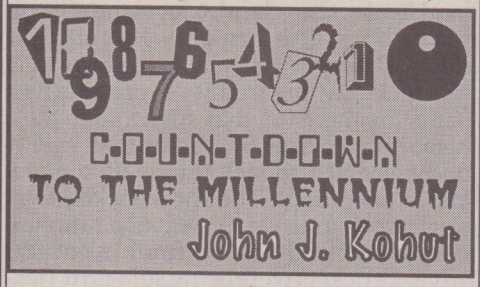
Later.

...i don't know what the rest of you are doing after this column, but i'm going to Hampton Beach (sorry, gratuitous tour reference. I had actually hoped to barf out this column without unduly resorting to hoary ol' tour yarns [the tour in question being the {whopping} eight or

nine easterly dates my band played with the Mr. T Experience & Riverdales at the posterior end of June], but, as it happens, i have had scant opportunity to accrue columnworthy thoughts and thesii about any other marginally punk-relevant material, so i guess tour blather it be. What kind of bugs me [from a reader-type perspective] about tour diaries, et al, is that they exude a certain implicit cliqueyness and cooler-than-thou attitude; in point of fact, it is my firm belief that the punker tour diary thang is the modern day equivalent of all those sub-odious 70's rock songs about life on The Road [the worst offender being "Turn The Page" by Bob Seger *{please, Evil Spock! I beg of you! Return me to the sound-proof haven of the Agonizer!!!}*, although Brownsville Station's "They Call Me Rock & Roll" is pretty goddamn close {i beefed up my Brownsville collection in Boston with the acquisition of the "A Night On The Town" and "Yeah!" LPs — with "Yeah!" not only featuring the rightfully legendary "Smokin' In The Boys' Room," but the unrightfully non-legendary "Let Your Yeah Be Yeah" and a Velvet Underground cover ((yeah yeah NO!)) as well}] [and what's REALLY funny {not ha-ha funny, sorry} is that when i was attempting to concoct my lame DJ spiel for the Riverdales "Fun Tonight" tune {soon to be a major motion picture}, it occurred to me that Cub Koda's rap at the beginning of "Kings Of The Party" {from B.S.'s "School Punks" LP, the cover of which — much like the cover of the Riverdales 45 in question — also depicts the band, a three-piece, clad in leather jackets and standing in front of a brick wall, though the fact that the Brownsville album has the word "punk" on the cover somewhere and the Riverdales record doesn't seems to indicate this was merely coincidence} was of proper duration that it could be easily modified to fit within the allotted Nørb-Babble period in "Fun Tonight." I even practiced it a few times, substituting *"Jeannie's Got A Problem With Her—"* for *"Smokin' In The—"* as the partially-uttered request the crazed concertgoer mounts the stage to offer before the simulated sounds of Security Fuzz nightsticks crashing down upon stoner skull come in, but i eventually quashed this concept on the grounds that it was too cerebral for the target audience] [although Boston is known primarily for its ample supply of used Brownsville Station albums and sociopathic motorists, i'm pleased as Punch {get it? It's a Bob Seger joke!} to report that there is even *more* to their city than that, although, lemme tell ya, it was quite a kick in the rock'n'roll scrotum to find out that the club we were playing at, The Rat, is *really* called "The Rathskellar" — *just like the Rat/Rathskellar on the -piddledy-squit UWGB campus and the umpteen bajillion false Rats strewn across every college town in America!!!* God dammit, i thought THIS Rat was REALLY just called "The Rat!" *I thought we would be rocking in the glory of the ONE TRUE RAT, the Rat-That-Is-Not-A-Rathskellar, the "I Met Her At The Rat" Rat, the "Live At The Rat" 2xLP Rat , THE RAT TO END ALL RATS.* Instead, it was merely another Rathskellar in Rat's clothing — though, to its credit, the downstairs was done up in a very striking rodent motif. I don't think i've seen that many rats in one place since i was at Blarg's house. Oh, and they still have that old "Boston Rock & Roll" sign from the 70's that you see popping up in the backgrounds of photos of bands like the Real Kids and DMZ, except they got it mounted on the ceiling now. I'm sure the placard in question will begin to appear anew in Boston band pix once Pee-Wee Herman's Wacky Wall-Walking Shoes™ make it out of the Midwestern test markets and hit New England; i was moderately stoked just to vend t-shirts underneath it {yes, i *am* the Boris t-shirt girl. You gotta problem with that, sister?}. I was also stoked when a teenage Asiatic female type human person approached the Merch Nook and asked if she could ask me three questions, none of which turned out to be *"Don't you ever fucking THINK about the repercussions of what you write before you decide to have it published, you goddamned CLOD???"* followed by a headbutt. Owing to the fact that one of the questions was *"Will you father my child?"*, i can't say as i recall the other two. She gave me her address; predictably, i lost same almost immediately. I'm afraid hunting down the P.O. Box for her zine will do me little good, as the sperm bank only ships UPS]. I mean, the Tour Diary thing is merely the scratcher of the On-The-Road-Song itch of the post-On-The-Road-Song generation, hence must be treated with a certain amount of contempt and derision [speaking of contempt and derision, this fat fucker in Cleveland dared to mock my Green Bay Packers hat {which, for the record, i ONLY, repeat, ONLY wear when duty prevails upon me to voyage to a state other than Wisconsin}. The nerve! We got to the club in Cleveland kind of early, and there was no one there, so we repaired to some little tavern down the street for Pabst products and to watch *Gilligan's Island* on their big-screen TV. We were minding our own business and having a pleasant enough afternoon, but regulars started trickling into the bar and demanding that the channel be changed in order for them to watch some type of lame-ass insignificant third-rate sporting event they referred to as a "baseball game" {look, man, we're from fucking *Green Bay*. We don't *believe* in baseball. We believe in football, we believe in an occasional afternoon Pabst, and we believe in goddamn *Gilligan's Island*, but that's *it* ((i guess i don't mind basketball — primarily because the game is played by tall skinny guys who jump around a lot — but baseball teams are knee-deep in stocky, polyester-clad jocks with mustaches and cleats and athletic supporters, and this blatant parading of enemy yuckiness repulses me))}. The innkeeperess — a very sweet lady who calls us all "hon" and shares my view that Pabst N.A. is the only non-alcoholic beer worth drinking {if such a thing exists} — informs them that the Indians game will not be on til 7:00, and it's only quarter after three, so, essentially, shut the fuck up and watch *Gilligan's Island* because it's the one where Gilligan wins the worthless oilfield from Mr. Howell in a poker game. The regulars begin to fill the bar, grumbling and scowling into their pilsner glasses over the lack of baseball {which you'd think they'd be fucking used to by now}. Our eyes remain transfixed on the screen as we hoist our brews and make merry. They strike oil on Gilligan's oilfield. Thurston sharks the property back from the Skipper in a pool game. Ah, but the big oil strike was a false alarm; the Dustbowl, Oklahoma oilfield is as worthless as ever. We are having a good time. We are having an even *better* time when a *second* episode of *Gilligan's Island* comes on, this time the one where the island's supply of fresh water is running low. More and more regulars lumber in, and they *keep bitching* about the dearth of Indians games on the tube. Again, *the game will not start for three and a half more hours*, but this point seems a little too obscure for the burly Buckeyes to comprehend: i begin to hear ambient negative commentary, and soon come to realize that it is sort of directed towards US, because, apparently, it is OUR FAULT that there's no goddamned Indians game — that somehow, we have *done something* to make the game a night game just so's we can sit impudently in their lair and watch a bigger-than-life Bob Denver slowly succumb to the supple charms of a thirst-crazed Tina Louise {and, y'know, there seems to be sort of a revisionist movement underway whereby all the famous female TV and cartoon characters you were supposed to want to fuck are now being discredited in favor of their not-as-intentionally-fuckable-appearing female counterparts: everybody now claims that they'd rather fuck Mary-Anne or Betty than Ginger or Veronica.

Well, hey, that's fine. You want Mary-Anne, you got her. Ball her *en masse* on the front steps of the Horners Corners courthouse for all i care, *i'll* do Ginger. Shit, she's probably been so devoid of action for so long that she'd *hop* at the chance to blow me in the bathtub like i'm JFK or somebody, *plus* she's got the cool haircut}. Clad in my mostly green Green Bay Packer hat {which also features a Yellow Ranger pin, tee hee}, i am enjoying the unfolding of this high drama when the real fat guy two stools to my left suddenly looks over at me and says *"what's YOUR story, Mister green beret?"* Now, i realize that if Sgt. Barry Sadler started getting flak over his hat from a goddamned Browns fan — a team so low-rent they *still* can't a afford a fricking insignia — he'd snap the offender's neck on the spot, bare-handed. I, however, am afraid to do so on accounta i don't want to get my hands greasy — so i utter the three words my years of barroom experience indicate is the only proper response to questions posed in this manner: *"You talkinna ME?"* Do not, i repeat, NOT attempt to utter this phrase under combat conditions with *any other pronunciation than this one.* If you say *"ARE you talking TO ME?"*, you will be immediately exposed as a pussy. If you say *"you talking TO ME?"*, you will be exposed as a pussy with an attitude {PWA}. Either way, you're gonna walk out of the bar holding a red and white handkerchief over your face. *"You talkin' TA ME?"* seems acceptable, but it isn't. That "t" sound in "ta" will make you sound like Patty Duke when she played the foreign exchange twin; you'll be slaughtered. And if you respond with *"huh?"*, it's gonna be a long night indeed. You don't need to say *"you talkinna ME?"* like you're Handsome Dick Manitoba or anything, you just gotta say it *right.* I give it a shot. It comes out okay. The fat guy squints at me and jerks his head. *"No, I'm talkin' to Wilson Pickett back there in the corner."* I squelch the almost-overpowering urge to spin around on my barstool, grab the first available Clevelander by the hand, and start screaming *"OHMIGOD!!! WICKED WILSON PICKETT!!! I CAN'T BELIEVE THIS!!! WICKED WILSON PICKETT RIGHT HERE IN CLEVELAND!!! COME ON, MISTER PICKETT, SING A FEW BARS OF 'IN THE MIDNIGHT HOUR' FOR US, WILLYA MISTER PICKETT, PLEASE WILLYA???"*, look him in the eye, grunt *"oh"* as if he actually *was* talking to Wilson Pickett back there in the corner, and return my full attention to Gilligan, who is now being hydro-schmoozed by the Howells as he guards what's left of the island's fresh water. We leave — without incident — after Gilligan chases the toad into the underground reservoir. Ultimately, the last laugh is ours: about a block down from the bar, we find that someone had written the word "PACKERS" — in six inch tall letters — into the sidewalk before the cement dried. If i ever find "BROWNS" or "INDIANS" etched into a Green Bay sidewalk, i'll go back to Cleveland and buy the fat guy a rib dinner. Hell, for his dining pleasure, i'll even serve it while singing "Midnight Hour" with a plunger up my butt] [fat guy aside, however, Ian Hunter spake nothing but truth: Cleveland Rocks, Cleveland Rocks, Cleveland, Cleveland, Cleveland Rocks. The almighty Beatnik Termites — who actually *do* resemble insect life in many regards — were the first band on the card that night, and their performance was so socko that everybody else had to kick things up a notch just to keep pace. The show kicked total bug booty, and we eventually rationalized away our disgust at finding out that advance tickets were being sold thru TicketMaster by recalling that TicketMaster are the sworn enemies of Pearl Jam, hence our allies. *Tithe that service charge merrily, Ohio youth! It's all for the cause!!* So much punk rock commerce was conducted in Cleveland that even my normally grouchy fellow columnist/tourmate {you know, the guy from the Riverdales. What's he calling himself now? "Ben Faster??"} was jumping around yelling stuff like *"He shoots! He scores!"* when the money got divvied up at the end of the night] [speaking of which, you *really* oughtta see The Artist Formerly Known As Ben Weasel in action dividing up cash. He can count money, he can turn all the bills so all the presidents are facing the same way, and he can organize bills into stacks of $100, but that is, essentially, it. The concept of division is completely foreign to him. We're sitting in the basement of Maxwell's in Hoboken at the end of the night, and Todd, the promoter {and also the head nut at Telstar Records, which, sad to say, reminded me that we did the entire Hoboken show without *one* reference to The Bug} hands us our dough, $1060. Now, since this whole tour began as a nine-date Boris thing — with the Riverdales and MTX climbing aboard later — we wound up in an incredibly fortunate fiscal position by which the bands agreed to split the take three ways, straight up. This means *we* get paid the same as the MTX and Riverdales. It also means a lot of division by three. Most humans aged twelve years or older in industrialized nations can mentally divide 1060 by three in a matter of seconds: $1060 \div 3 = (1000 \div 3) + (60 \div 3) = 333.33 + 20 = 353.33$, give or take a third of a cent. *"We all get $353.33, Ben"* i inform him, after he has created tidy stacks of right-facing Andrew Jacksons. I did this a number of nights. The response was invariably the same. Ben would pause briefly, look at me like i was crazy, then grab stacks of bills and begin to push them to three separate corners of the countin' surface while chanting *"one for me; one for you; one for Jim"* until there weren't enough stacks to go around — whereupon he would repeat the process with single bills until all the funds had been allocated. I believe this particular system of higher mathematical thought is called "one-to-one correspondence." It's what goatherds used to do to keep track of their goats before numbers got invented/discovered. Goat let out to graze = notch on stick. Returned goat = notch covered up. Uncovered notches at the end of the evening = AWOL goats and perhaps no date for prom. After this particular round of *"one for me; one for you; one for Jim"* subsides, there's still a lone sawbuck left over that needs allocation. I suggest that Todd pick a number between one and 100, with the remaining ten bucks going to whoever guesses closest. Todd says he has a number in mind — *a number written somewhere in the room!* Ben and Jim immediately begin to scour the well-graffittied walls for clues. I partake in no such monkeyshines, opting to attempt a telepathic probe of Todd's brain instead. *"Go ahead, Nørb"* prods Ben. My mental scans are picking up *something*...it's a little hazy, but it seems like..."*nine hundred eighteen!"* i triumphantly shout, and the really sad thing is that i was *totally serious.* After the heckling dies down, i attempt to proffer a second number, this one actually between one and 100. I go with sixteen this time, because it's a multiple of eight, my lucky number, and because of the song "Sweet Little Sixteen" by Chuck Berry. *"Your turn, Jim"* offers Ben, helpfully. Jim goes with three, and i immediately realize that we've been suckered. *"Waitaminnit, waitaminnit—"* i object, but Ben is already laughing. *"I'll go with seventeen!"* That goddamn *Price Is Right* watching bastard *set us up* {and i *know* he watches *The Price Is Right* because i actually watched it at his house with him one day}! He *knew* that the person who picks last is at a total advantage over the other contestants! God Damn SHIT! *"Seventeen is closest!"* announces Todd, spinning a Riverdales road case around so that Ben's lucky number, 27 — stencilled on all their gear and even on Ben himself — causes a triple *"D'Oh!"* amongst participants {frankly, i think Ben should've been DQed on principle for not guessing his own goddamn lucky number; i mean, what a *poseur*} {i also wanted to ask him

if he ascribed any significance to the fact that both our lucky numbers — 8 and 27 — were cubes, bein' 23 and 33 and all that, but i didn't want him to go into the *"one for me; one for you; one for Jim"* zone again} {although Ben was gentlemanly enough to later give us our cut of the ten bucks, Hoboken was still pretty much our worst night of the tour on accounta this drunk guy kept loudly and constantly requesting two songs we didn't know — namely "Shut Up" and "You Suck." I figure "Shut Up" was the Replacements song, and when he kept yelling for "You Suck," i'm thinking he meant "WE Suck" by Even Worse. Well, at least he didn't request "For Paul's Sake"}] [in D.C. {where the highlight of the evening was a cook smearing himself in barbeque sauce and walking on stage during our set screaming and brandishing a very large, very real butcher knife} {can't say as i blame the crowd for being so sedentary; after all, they've been spoiled by local punk rock dynamos like Hoover — who expects *our* self-important, unlistenable drone to stack up with *theirs?*}, i suggested "Odd Man Out" as the means whereby the leftover two bucks could be dispensed, and lost again {i also thought i saw what passes for Ben's reproductive apparatus in D.C. — luckily for all parties concerned, i had my glasses off and he actually was wearing his flesh-colored undies. *Or so he says...*}, but in Philadelphia, i had the fucker dead to rights. He tried to *give* me the leftover dollar at the end of the night, but i would have no part of it: i suckered him into the biggest fool's game of all — the "you call it" coin flip. Against his protests, i flip a penny into the beefy air at Nick's, and make Ben call it, the fate of the stray dollar hanging on the outcome. He calls Tails. As anyone with any Statistics background whatsoever can attest to, the schmuck calling the toss has a mere 25% chance of calling it right {there are four possible outcomes: they can call it Heads & have it land Heads; call it Heads & have it land Tails; call it Tails & have it land Heads; or call it Tails & have it land Tails. If if happens Heads/Tails or Tails/Heads, they lose — Heads/Heads or Tails/Tails they win. *BUT!* A Heads/Heads outcome is impossible once Tails is called ((and vice versa)), so only ONE of the four potential outcomes leads to victory for the caller. It sounds screwy, but it's true! Next football season, keep tabs on how often the home teams win the ((visitor-called)) coin toss. 75%, motherfucker!}. With the odds stacked three-to-one in my favor, i could fuck with this poor sap all night, and i'm of a mind to do it, too. First i'll win his money, then i'll win his van — then i'll win his roadie, his t-shirt girl, his HEAD t-shirt, his medication, his leather jacket, his white Chuck Taylors, everything. I'll leave him his flesh-colored Underoos to hitchhike back to Illinois in, but that's about it. *I'll teach him to be off watching baseball games and eating pussy when he shoulda been down at the library boning up on probability theory!!!* The penny rolls around for a bit, spins, circles, wobbles, vibrates, and eventually keels over. Tails. Ben sticks the dollar in his pocket and exits, laughing like a hyena]. As such, i have strived to keep all other tour references as mere parenthetic notations).



Attention C students!, pie me, Boop, Boop Ba Do, Murder!, fun with varnish, Navy crash report, The Invaders under my truck, toxic teen, random flashing, fun on our nation's highways, where are we?, golfin' fanatics, Ruskie subs and...Hey! What's that in my casserole???.....

Somebody's Neighbor

When authorities attempted to serve a Columbiana, Alabama, man with a court order in July, a standoff ensued. Police fired 13 round of tear gas into his home before he surrendered. The man's relatives said that his years of sniffing gasoline explained his tolerance for the gas.

Performance Artists On The March

Springfield, Missouri, police were unable to explain a recent rise in indecent exposure cases. From April to early July, 30 instances were recorded involving men of varying ages.

On July 4 China's Central Commission for Discipline Inspection and the Beijing Municipal People's Congress judged Vice Mayor Wang Baosen a corrupt official, expelled him from the Communist party and stripped him of his positions as vice mayor and head of the municipal planning commission. The Xinhua News Agency hailed the moves as "an important achievement" despite Baosen's suicide on April 4.

Graham Salmon, 42, a blind British golfer participating in the British Blind Golf Open in Fareham in early July scored a hole in one on the 124-yard seventh hole. "When I hit the shot, it felt good and somebody said it was going to be very close, then I heard the ball hit the flagstick," said Salmon.

The Invaders.....

Police in Hawaii arrested a man who crashed his pickup truck through the wrought-iron gates of the governor's mansion, drove through the driveway and crashed through another gate onto the street. He was soon found driving the wrong way down a one-way street. Asked what was going on, he explained that he was trying to escape the people who were living under his truck.

July was National Courtesy Month in Singapore, an annual event since 1979. In preparation for next year's campaign, the National Courtesy Council is commissioning an academic organization to draw up a common code of courtesy. In past years the campaigns involved adds and banners instructing people to behave overseas, be on time, let others off of public transportation first and not to overload their plates at buffet tables. This year's slogan - "Courtesy - that's my kind of world."

DAYDREAM NATION

When a citizenship instructor gave parts of the U.S. naturalization test to seven high school history classes in Washington state, half flunked. 76% of the students didn't know how many justices serve on the Supreme Court; 17% couldn't identify the country we fought in the Revolution; 60% didn't know that the president was the "commander-in-chief" and 83% didn't know that the Constitution is the supreme law of the land. 90% of the state's immigrants routinely pass the test.

• A national telephone survey of adults sponsored by the America's Talking cable network, asked respondents to answer the question: "July 4th marks the anniversary of which of the following events?" Choices included "The Revolutionary War ends; Our Founding Fathers sign the Declaration of Independence; George Washington was elected first president of the United States; World War II ends; and Columbus discovers America." 13% of Americans could not answer the question correctly.

What Cha Doin'?

The U.S. Environmental Protection Agency spent $50,000 cleaning up the backyard laboratory of an 18-year-old in Union Lake, Michigan. The teenager had collected radioactive elements from old smoke detectors and lamps, constructed his own Geiger counter, and isolated gases and acids in various jars. He even had some radium. "He was trying to isolate all the elements on the periodic table," said an EPA radiation expert. During the operation an EPA team in protective suits packaged all the contents of a backyard shed into 39 55-gallon drums. It was then shipped to a radioactive-waste dump in the Utah desert.

COLUMNS

A very lonely 79-year-old man was hospitalized after he was discovered living in a filthy house near Deltona, Florida, with hundreds of rats he fed and turned to for friendship. The rats were so domesticated that as health workers and exterminators arrived on the scene they simply sat and watched. After the man was taken to the hospital the exterminators killed more than 250 of the rats while the others fled. "I guess he bonded with them," said a county health official.

Kicks Just Keep Gettin' Harder To Find.....

A man in a Denver County Court pleaded guilty to assault and disturbing the peace after being accused by his wife of pouring varnish on her during sex instead of the honey and chocolate syrup she was expecting. Under the terms of a plea bargain, the case will be dismissed if he stays out of trouble for a year. According to a police report on the incident, the couple had been incorporating food as part of their sex life for six or seven years. The wife "stated that this is not the first time that he has used varnish, but she has had enough, so she called the police." She claimed that the varnish made her hair fall out.

BOOP BOOP BA DO, INDEED

Dennis Sheehey's family wanted to inscribe his headstone with the phrase "Boop, Boop Ba Do, We Love You" because "Boop, Boop ba do, I love you" was his constant saying during life. However, the Mount Olivet Cemetery in Watertown, Connecticut, forbade it, saying that all headstone epitaphs must be religious. When the family protested that there were secular sayings in evidence, such as "If Music Be the Food of Love, Let It Play On," they were told that some of those headstones must have been snuck into the cemetery at night.

Belgian film director Jan Bucquoy claims that his International Pastry Brigade, a surrealist group, is setting up training camps in Belgium's Ardennes Mountains where members will be schooled in the art of throwing cream pies at "those who believe themselves superior." Bucquoy made his statement after a court appearance to face charges stemming from his attempt to throw a pie at Culture Minister Philippe Douste-Blazy at the Cannes Film Festival in May. He was acquitted since the pie missed.

Edward Seese left Florida's Broward Community College $4.5 million to establish scholarships for "C" students. "He said the B's and A's could get scholarships but the C's would be left out in the cold," said his lawyer.

Navy investigators revealed in June that a 1989 crash of an F-14 fighter was caused when the plane's pilot and navigator removed their helmets and oxygen masks and put on their cloth garrison caps and posed, saluting pilots in a nearby plane who were taking their picture. The two died from a lack of oxygen after they also shut off the plane's oxygen supply to cut down on the noise during the "stunt." By the time they turned it back on, it was too late.

Pushin' Too Hard....

John Fearance, Jr., 40, executed in June for a 1977 stabbing death, said that he had a "bad psychotic break" after coming home from work and finding that his wife had baked a casserole with meat. Fearance liked his meat separate. After an ensuing argument, "I just snapped," said Fearance. He proceeded to break into at least two neighborhood homes and stabbed a man 19 times, killing him.

Pennsylvania State Police charged a New York tractor-trailer driver with attempted murder in June after he made a U-turn in the middle of Interstate 81 and rammed the first car he encountered. The truck driver intentionally jackknifed his rig and turned, aimed at a Mercury Capri and "drove his truck head-on and over its top," said police. The truck driver told police that "some car was chasing him and that upset him."

Renowned heart surgeon Pedro Bruugade collapsed with a heart attack after taking a swing during an amateur golf tournament in Brussels. His opponent, an anesthetist, revived his heart by massage. Brugada was then rushed to a hospital. He returned to the course 90 minutes later and went on to win the tournament.

Travel Update

Scientists studying weather patterns over the Amazon have discovered sudden, violent downward-blowing winds that have downed planes and destroyed parts of the rain forest. Bruce Nelson of Brazil's National Institute of Amazon Research said that satellite photos revealed a single such episode destroying a 10-square-mile forest area in 20 minutes.

In early July lightning strikes from thunderstorms in the Ukraine killed 10 people. In one instance a 68-year-old woman and a young boy were struck and killed by a bolt of "ball lightning." The rare phenomenon occurs when a cluster of lightning separates from a main stroke, takes on the appearance of a ball, and travels on its own.

SLEEP TIGHT

Early in June a Russian attack submarine shadowed U.S. nuclear missile submarines near U.S. coastal waters in the Atlantic. It was the first time since 1987 that a Russian sub had operated within several hundred miles of the U.S. coast. "To the best of our knowledge, we think it was an Akula, which is their most-modern and most-quiet submarine," said U.S. Navy Cmdr. Stephen Pietropaoli.

Kohut's latest book is Stupid Government Tricks, published by Penguin USA. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: CTTM, PO Box 25682, Washington, DC 20007.

CNN Made Me Do It

The other day, a guy at work asked me what I thought about the U.S. "recognizing" Vietnam. Hmmm, I thought it was more a matter of them recognizing us. I mean, we went over there, fucked their country up horribly for over 15 years, destroyed a generation of kids, maimed and raped the populace and countryside, bombed and disfigured the land with bombs and chemicals, etc, etc. So who should be the country that owes the respect to the other, who should be apologizing and begging for forgiveness? Shit, we want the Japanese to apologize for WWII, right? Fair's fair. Not in the good ol' USA.

I can't help but get nauseous when all the self-centered and self-righteous get up in arms about "our MIAs". Fuck, did you know that the Vietnamese have over 200,000 MIAs? You don't hear them whining about it like the crybaby Americans do about their 2000.

And I hear Clinton and McCain say that by recognizing Vietnam it proves that all those "American boys" didn't fight in vain, that the establishing of relations just allows us to bring American values back to Vietnam. Barf! Bullshit! Fuck you! Those kids did die in vain. Ho Chi Minh wanted to have normal relations with the U.S. as early as 1947. If we had listened to him, if we hadn't reneged on our pledge to allow elections in Vietnam in 1954 (Eisenhower called them off because he knew that Ho and the Communists would win big because they were genuinely popular), none of the ensuing carnage would have taken place. Big business and far right crazies (like the ones in power now) wanted that war, profited by that war, and it was the little guys in both countries that got used. There's no way around that, but unfortunately the mass media does not allow such a left point of view to be voiced

publicly, so we're stuck with either the hawk position (we coulda won the war if we nuked 'em) and the liberal position (we made a mistake, but we had good intentions). Barf again!!!

The Money Made Me Do It Pt 1

I guess it had to happen. I got a flyer from K-Tel recently (why these majors keep sending MRR their bullshit is beyond me) announcing a K-Tel's "Punk Greatest Hits" release. Never in my wildest nightmares could I have conjured this one up ten years ago. But here it is, available for all you kiddies, as seen on TV, etc. The ultimate irony: it's got a Dead Kennedys song on it. Anything's possible now!

The Money Made Me Do It Pt 2

Lovely AmRep Records recently negotiated a deal with major-owned distributors ADA. What's so shocking about that? Nothing really, it should not have been expected given their sometimes cooperation with majors on certain releases. But what came as a surprise to some was that they worked this deal without letting their current distributor, Mordam Records, know till after the fact and long after the rumor mill circulated the story. Since Mordam supposedly is a co-op of labels who have some commitment to the ideas being activated by said federation, it would have been more than appropriate for AmRep to have let Mordam know about it in advance. Bad show, old sports.

The Chemo Made Me Do It

Speaking of excuses for behavior, since the cat is out of the bag, I might as well address this publicly. Yes, I have cancer. Lymphoma to be exact. It's a slow growing disease (I probably had it for a year and didn't realize it). Presently I am going through chemotherapy, and after about 4 months of it, I will hopefully kick the fucker back to where it came from. I finished my first round (of 6) recently, and it wasn't that bad. I've been able to hold down my regular job and pretty much keep up with chores here at Maximum. No barfing yet!! (it's just the government and corporate bullshit that makes me ill). There were a couple of nasty days though where I felt about 3 foot tall (which isn't *that* much shorter than normal) and thought my skin was made out of Ethiopian bread, and where I kept having fever-type dreams about Russia or something. Seems one of the drugs causes psychosis sometimes (something they didn't warn me about). It was also interesting when I lost sensation in my hands and legs, as well as having everything taste like metal. When I closed my eyes, I even felt like metal--more like being metal filings, stuck somewhere inbetween transporter stations on Star Trek.

But overall, I feel pretty good and my spirits have stayed high. Actually, for some weird reason I never freaked out during this whole process, and feel pretty at peace with myself. Ironically, being a smoker I'd expected to get lung cancer someday, but my lungs are fine it turns out. Also, being quite a meat and sweet eater, I was also surprised to find that my cholesterol levels are fine too. So what caused it? The doctors don't know. In fact, what I've found out is they don't know a hell of a lot about anything. They botched my biopsy (dropped me on the floor?), and couldn't even find the cancer for the longest time. When I asked what *exactly* chemotherapy was, they answered "It's toxic poisoning that happens to have a couple of good side effects". Hmm. It seems we really haven't progressed that much since the days of using leeches.

I think that periods of too much stress cause this shit. I function normally on a lot of stress, but when I subject myself to more than my body can digest, things like this break out. Will I change my ways in the future? I don't know. I sure won't quit smoking or eating what I want to, two pleasures in life that make the rest of it bearable. I may be able to watch for warning signs of stress oversaturation and protect myself a bit that way. But realistically, I know that life don't last forever, and I want to stick around only as long as I have the energy and ability to keep fighting against all the bullshit. I have zero desire to fade out gracefully into some kind of old age. By the time you read this I will be 50, and will hopefully have another ten years to stick around and annoy you all. I think I'll pull a Mykel here and say that letters from some gals would be a most welcomed encouragement to full recovery. Send pics too!

The Internet Made Me Do It

Let me chime into the chorus of Internet user criticism printed here last month by other columnists and add my two bytes worth. I think in theory it's a wonderful tool, but I have noticed some really disturbing things that seem to happen to many people that use it, especially the 'chat rooms'.

First, it appears to draw and encourage people with little or nothing to do in their lives, people who have nothing better to do than to talk shit and backstab others with anonymity--and then in turn seem quite prone to believing all the shit they read too, spreading the poison on. It seems to be a perfect medium for candy asses and negative 'thinkers' (I use that term loosely) for the type of people who make anonymous and hateful phone calls, for people who want to leap to conclusions rather than take the risk of direct conversation with those who might shatter their myths, people who hide in the shadows and put knives in your back.

I know it is not the tool of Internet that causes these traits to come to the fore, but it does encourage them and fan the speed of the flames of cowardice and stupidity and encourages others to play with those mental matches, too. But I have also speculated on whether this aspect of the Internet is also a negative in terms of overall psychological affect in other ways. People who 'discover' it seem to disappear into its black hole. While, yes, they are communicating with others, they seem to drop out of person-to-person communication, and I think often become a lot more antisocial and maybe even more prone to paranoia and isolation.

This is a generalization, but if the Internet and multimedia computers will be to this generation as TV was to my generation, then there are going to be wide psychological effects that this medium will be inflicting on us--not so much by content alone, but by the medium as a whole, in the Marshall McLuhan sense. The medium *is* the message, and I'm not too sure this so-called interactive one is a whole lot better than the static one we've had for the last 40 years.

PHONE HOME 101 SOLUTIONS TO RUBIK'S CUBE DISCO AS YOU'VE GOT PAC-MAN FEVER PUNKER

I have a dream about the Walt Disney Punk Rock Goofy movie, with Goofy doing a 'zine and stumbling his way through "the pit" and jamming reworked Bad Religion songs with the fat guy from "Country Bear Jamboree". I see dim-witted rednecks in Nowheresville, U.S.A. ten years from now stepping out of pick-up trucks with clip-on lip piercings with temporary green hair dye and older brother's faded Jesus Lizard t-shirts as the Offspring blare from homeroom speakers to kick off high school "punk rock day".

Filling the gaps between Michael Jackson albums, Punk Rock doesn't mean a whole hell of a lot anymore. It's a trendy fad, a subject for Budweiser commer-

cials, a short feature in the back pages of Time Magazine. The meaningless trappings, the fashion and pre-law school teenage rebellion is what got left. From the suburban "pop-punk-ization" of things to mass exploitation from profiteers, major label or otherwise, all the edge is gone, like what I surmise happened to the hippies.

I don't remember when I started hating hippie; it's not like my home town in Alabama had any hippies left in the early 1980's, except maybe the folks who ran the health food store, and it was pretty sure as long as they stuck to peddling granola on their side of town, no one was gonna have to come to blows. It was, for better or worse, in my 15-year old mind, a punk rock given. The hippies had sold out, ran health food stores, stayed stoned, liked shitty folk-rock triple live album bullshit, accomplished nothing, were responsible for the Grateful Dead. What more need be said: Punk was now, it was the future.

My surging contempt for this dark side only grew later with the rising unholy legion of rich kid wannabee's filling up BMW's on daddy's credit card on their way to Dead shows wearing store-bought tie dyes and pining to score weed-- that franchised rebellion with its easy conventions and nostalgia for a past of which they had no part, this stopping point for accountants and politicians who don't inhale. A dumb exercise in practiced conventions and "partying".

Later on, after meeting real live ex-hippies (like Tim Yo!), and reading more about it, my dislike tempered a bit with respect for what was accomplished by pissed off people who worked hard to change things before I was even born, and I came to realize I didn't hate the people who still lived up to those ideals, the originators, the thinkers and creators, but my conptempt was for those who corrupted that scene-- the people who just came to "party", those who were so blindly nostalgic about that past that they couldn't look into the future-- the fucking hippies with flowers in their hair trying to save the world by holding hands and singing fucking acoustic Joan Baez songs!!!

CHIPMUNK PUNK

My friend was at the Epicenter record store and they were blaring Black Flag really loud and someone who worked there asks "What the hell is this?". All us old 20-something old hardcore punkers got a good laugh out of that, as much as at the worker there who asked a friend not to play Discharge because "he hates that cheesy punk stuff".

Thinking about it now, if you just got into punk rock and were like 17, why carry all the baggage of a scene that started when you were two? Why carry the pointless nostalgia of mohawks, "the pit", leather, bristles and studs and acne, and the dumb traditions, when you're left with a cartoon version of what things once were, ripped wide open by profiteers and dragged down by blind nostalgia? Besides the lessons of a rich history and some great music, what does Negative FX, Zyklome A or Void really have to do with you, anyway?

As much as I care for that music, that history, that past, those ideas, I kind of feel like it's at the same point as the late '60s /early '70s hippies, where all the traditions, niches of punk have all been turned over and exposed by MTV, corporate record chains and gleefully helped by people looking to get rich-- get 15 minutes of fame in the pages of *Details*, or semi-respectibly, not wanting to pour coffee for yuppies at Starbucks for $5 bucks an hour for all eternity. It's so much "Suburbanized" Punk removed from politics, poppy, easy to swallow bands splayed on the backs of bored mall-rat kids' t-shirts that haunt the entry to Aladdin's Castle and food courts at malls coast to coast

Sold out. Running mini-major pop-punk record labels with no politics, staying angry with no real constructive purpose, liking reunion tours of15 year old bands and collecting Misfits bootleg bullshit and other scraps of the past, accomplishing nothing except a highly lucrative trade in fanzines and 7" singles, responsible for Bad Religion and Henry Rollins.

What's important is what that music I listen to and have listened to, the people I met and still continue to meet, keep thinking and growing. Mohawks, studs, blazing jawdropping hardcore in the vein of early Stillborn Christians, and the tag of "Punk Rock" aren't really necessary. Keep criticizing the fucked-upness of this world, trying to make some sort of change-- be it making this immediate scene better, your hometown, the solar system, whatever. That THAT Intensity is there. Your idealism's gotta be more than hoping for that second stage slot at Lallapalooza .

GODZILLA VERSUS THE CHIPMUNK PUNKS AND ENOUGH SAID...

While I was in Japan a couple months back, I walked through the Sony Building in Ginza to look at all the high-tech recordable mini-disc gadgetry, and like most Japanese department stores, they also sold all sorts of stuff-- camping equipment, wedding dresses and CD's. And recommended most on the Wall there in the fucking Sony building are like NoFX, Rancid, Bad Religion--because Epitaph stuff is manufactured by Sony in Japan.

MRR's standards regarding review and advertising should hold internationally, and those who choose to work in league with multinational corporations should find, wittingly or not, some other youth fad to prostitue and exploit.

Three years ago when Tim asked me if I wanted to write for Maximum, my initial reaction to him waas "Why? I'm not even a punk." At the time, I was checking out a lot of local shows, but I was there more for the energy I got from the music, not because I identified with anything the "punk". I liked the idea of making money, I liked the idea of spending it even more, I didn't hate corporate America (that was before I figured that 40% of my gross income was going to support them being rich and my being poor for the rest of my meager tenure). Anyway, I looked straight, I acted straight, I was straight. I also didn't seem to realize that a lot of the norms I had never questioned and therefore inadvertantly condoned were responsible for the mess America is in today. I was dumb but happy, a pretty apt description of Amerika in the 50's, before we got off our valium high.

I'm not sure how or when a transition occured, but it seems like all of a sudden it wasn't fun anymore to go to shows just to get my ya ya's out, although sometimes I still do. For some reason the music wasn't enough now if it didn't make me squirm, make me think, make me sick enough to act.

I guess that's one of the reasons I'm weaning myself off a lot of shows these days. Well, Ok, I'm down to 1 a week! It's not exciting for me to listen to some alledgedly "punk" band pissing and moaning about "Fight the Power" or "Fuck the Police" if , in private, that band isn't putting some action behind it's words. And by this I don't mean you should go out and waste 10 cops tomorrow, thinking you are contributing to your society in the process. There are enough assholes already who think they too are helping the planet by "offing that bitch that no one liked anyway". They're as stupid in their reasoning or non-rea-

soning , as the case may be, as I was. Bitching about the conditions here, but doing nothing useful or creative to change them, becomes useless in itself.

A couple of weeks ago I watched a G.G. Allin "documentary" (well, I'm obviously using this word loosely here), called "HATED: THE G.G. ALLIN STORY" and it pissed me off so much that I couldn't stop talking about it for days. Here was a guy worshiped by some as "the ultimate punk". Ultimate punk? Are they kidding? Ultimate Egotist perhaps, ultimate whiner, maybe, ultimate looser, definitely, but more important, ultimately dead. Yeah, the guy could entertain an audience that's for sure, even if it was only an audience of about 8 people as was the case for some of the brief cuts (thankfully), of his "spoken word" performances. This was not an easy task considering he was loaded to the gills all the time , and had the nasty habit of throwing shit at his audiences. While this is hardly original, (I had an orangutan do this to me at the zoo once), his treatment of women was even less so. In several scenes, he pulled women from the audience, always the smallest, and then proceeded to beat, strangle and in one case, break the nose of, his unwilling victims. (Did I mention "Ultimate Wimp"?) This, of course, is nothing new. Women have been getting treated like this for years, with men seldom doing even a day in jail for this kind of uncool behavior, and in G.G.'s case, gaining audience approval for it as well. This is hardly punk, in fact, it seems to be quite mainstream these days, so the fact that his actions show him to be just another mixed up guy who was allowed and encouraged for his defects, (But its only a girrrllllllll, whats the big deallllll?????). baffles me as to why this guy was looked at all as a punk when all he ever wanted to be was a looser to begin with!

I mean, to me, if one really wants to "be punk", you don't do it by stomping around in your corner whining ME! ME! ME! Five year olds do this and we want them to shut the fuck up. If it ain't cute in a kid , it ain't gonna be cute once you "growed up", baby!

A really smart human would put his thoughts into assertive action, like the bands that are starting to take some of their profits and create things such as funds for education vs the conservatives stance of "build more prisons" or bands like MDC who have always held shows to benefit not just themselves (cause you can't benefit anyone you don't take care of yourself first), but also to benefit Native Americans, prison reform, the homeless, and others who regularly recieve substandard treatment from an unequal government. Or, like my friend Jules, a punk who's involved in the music business not only for the music, but also for the chance to have a wider influence on issues here at home. Right now, she is developing an 800 hotline for teens which I'm becoming involved in, that would be accesible all over the country to punks in crisis or just needing someone to talk to who isn't gonna always be judge, jury and executioner with them. With all the government cuts in grants, most of this money will have to come from people like you and me, and sponsors like perhaps some of the corporations I usually would rather hate. One way or another I'm squeezing my money back out of them since they willingly would never give it to me.

Well that's about all the whining I have for you kiddies this month (Long sigh of relief) Always remember that this is the voice of god talking. What the hell, I have to get these tirades out of my system every now and them, but I WILL be back next month to check where all those hard earned pennies of yours are going! Til next time!

Count Your Lashes Out Loud

Queenie

"When I was 7 and playing with all the other kids, while all the other girls were wishing that they could kiss little timmy, I was wishing that little timmy would tie me up and fuck me."

This is one of my most favorite comments I have ever heard from a novice. I love novices. I love the look that one gets when they have just figured out that there is so much more to sex than just intercourse. That sex starts with fucking, but has such a long way to go before actually reaching a climax. No, I'm not talking about blow jobs, I'm referring to the wonderful world of sadomasochism. Novices, once introduced to this world will marvel that they have lived however long only having vanilla sex. They may or may not have had fantasies about sadomasochism(sm) and/or bondage and domination (b&d). They may have sought it out themselves or had a lover who bit them just right while fucking them to orgasm. Nevertheless, they all have that wide-eyed look of wonder and anticipation I had when I first heard about the sm scene.

At the same time, novices tend to annoy me. All those amusing little questions they ask when they realize I have been in the scene for some time. *"..but doesn't that hurt?"* Well isn't that the point, dear? *"Are you a professional dominatrix?"* No, some of us just do it because we like it. And no, not all pain is sexually gratifying... I don't come when I stub my toe. Oh no, please don't just haul out and slap me in the face to try to win my love... there's a method to it all. *"Is sm always about sex?"* Well it can be but not always. I know plenty of people who play because they like to experience different sensations. I know slaves who are only allowed to come four times a year. *"How can you hurt the one you love?"* Don't we always hurt the ones we love? We might as well have their permission... Sm can be about love and it can also be about lust and want. It's about finding your absolute limits and pushing beyond them. It's about being whoever you want to be in bed. It's teeth & flesh & pain & slap & tickle & funk & hard & harder. It's cunt and cock (or cunt and cunt or cock and cock...). It's pain and pleasure, fantasy and fucking, and fucking with fantasy. It's an exchange of power while taking on deliberate roles of dominance and submission. But most important, it's safe and sane and consensual.

Sm adds a little something to everyone's life. It can be fun and also very serious. Some people play roles, some people like to have their hands held over their heads during sex, some like biting and scratching, some like being sexually stimulated beyond their control, and some like heavy bondage. People get into the scene for many different reasons. I know a woman who has practiced self-sm since junior high school. She would rip open her forearms with razor blades, spelling out names of lovers and bands, then rub salt into her wounds. She says she felt a lot of pain growing up with the realization that she was gay and never quite fit in. She wanted to feel her internal pain on her body because external pain heals. She also says her blood gets her hot. Now her lovers carve their own names into her skin and it gets her even hotter. But don't get me wrong, not all sadomasochists are victims or graduates of abuse. My friend Pam wanted more control of her lovemaking. She started by tying down her lover's wrists and ankles with bandanas during sex. She would fuck them rather than always feeling fucked. This new found power play led to handcuffs, then paddles, and then canes. Now she demands complete submission and knows how to whip it out of you, making you count your lashes out loud. Then there's E, my best friend, who

just knows that every now and then she needs a beating. **Needs** it. Many a conversation has passed between us that went something like this:

"I need a beating..."

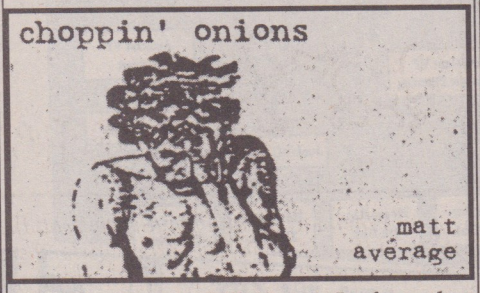
"Yeah..."

We first talked about sm and bondage in college, while I was teaching a class about women's sexuality and "alternative" sexual practices. Since we were both self-identified feminists, we discussed whether or not the exchange of power between a woman and a man could ever really be equal. But when she came out, leaving behind the patriarchal power dynamics of heterosexual unions, she rejoiced in the freedom of letting her partners dominate her sexually. She met a lover, experimented with pain play and bondage and has never looked back. She can have relationships that are vanilla, but isn't ever completely satisfied by them. And I agree. It's like masturbation. Self-induced orgasms can be quite pleasing, but after that first "other" induced orgasm, my hand lost most of its attraction. I like her, but I'd prefer her to be the understudy than the star of the show. In sm relationships, there is an honest intimacy and intensity that is reached when two people trust each other enough to explore, accept, act out, and fulfill their deepest erotic fantasies.

What about me? I'm your typical/atypical sm brat, but you wouldn't know it by looking at me. I don't wear black leather or have bandanas in my back pockets. I'm a 23 yr old college grad, aspiring med student, radical feminist cog in this oppressive society. But I can also be a 15 yr old virgin going out on her first date with her favorite teacher. I've been a 30 yr old divorcee who realized she wants to wear the dildo in her relationships. I'm a dog trainer who prefers her canines to have 2 legs. I'm a goddess. And I'm a 6 yr old girl who'll do anything to please her daddy. You see, I'm the girl next door and a sadomasochist.

While I'm not proclaiming to be the leading authority on sadomasochism and bondage/domination or any other sexual identity, I've earned my badges. I can help you discover where you are or what you are. So if you have any burning questions about sex that you've always wondered about but didn't know who'd take you seriously, try me. I'll tell you whatever it is you want to know, so just ask. Write me at Maximum. c/o Queenie. And if you don't ask, I'll tell you what I want you to know. I'll can tell you what the scene is all about. How to get started and what to do. Share my experiences, my fantasies, my knowledge. I'll explain the importance of communication and negotiations before playing. And I'll definitely tell you how to be safe. Because there are rules to learn before you play and myths to put to rest. I'll help you figure out if you're into sm or just a sick and twisted fuck. But I've heard it all before so don't try to impress me, you won't. Til then, play nice with all the other kids, unless you're little timmy.

Some definitions to start you off: *Sadomasochism*-erotic play based on deliberate roles of dominance and submission between two mutually consenting people. *The Scene*-the sm community or a specific session of sm play. *Novice*-sm beginner. *Vanilla*-non-sm based lovemaking. *Play*-engaging in an sm scene. *Top*-player who dominates. *Bottom*-player who submits. *Switch*-player who can be both the top or the bottom, but not necessarily in the same scene. *Negotiations*-before any scene, play partners need to know the other's concerns, needs and expectations. Rules and boundaries are set, a safe word is picked out, and whatever other information deemed necessary is given at this time. *Safe word*-a "code" word set before any scene that means, "I'm not playing, we need to stop now." *Role playing*-assuming different roles for a scene, examples are: boy and daddy, governess and schoolboy, prince and slave, etc...



It's time to kill 'emo'. In fact, that action has been long past due. What the fuck is 'emo'? Short for emotional, or emotion, obviously. But to say, 'emo' is like saying 'guac' instead of guacomole. 'Emo' sounds like a sickness. "I can't go out tonight, I ate something I shouldn't have, and I've been 'emo'-ing all night". Or something that requires a vaccination. "The area has been quarantined due to an outbreak of emo in the area. Vaccinations are being given to the townspeople".

When people use the word 'emo' to describe a band's sound it could mean anything. It used to refer to hardcore bands who wrote vague and/or introspective lyrics with a lot of time changes from chords to full notes. Now, you could be talking about some band like Honeywell or Swiz, and some wise-ass will chime in "Those bands are 'emo'"! Of course, you'll have to disagree with that statement. 'Emo' seems to be the word people use to describe a band they don't know much about or care for. The term hardcore has been twisted as much as 'emo', you can sound like Skid Row or Slayer and kids will declare that you're hardcore. So, whatever. I think the word 'emo' needs to be taken out in a field and shot. Fuck, if singing about "the pain inside" makes a band 'emo' then Black Flag are the greatest 'emo' band ever. 'Emo'... Whatever.

That in mind, the word 'emo' will no longer appear in this column, and instead, I'll attempt to describe the music that doesn't 'fit' into the mold of hardcore. Labels are here for our convenience, and convenience makes us lazy.

Now, let's get down to the music at hand...

Clikatat Ikatowi "Orchestrated and Conducted by..." LP - No doubt this has that San Diego sound made famous by bands like Heroin, Antioch Arrow, Pitchfork, etc, and while that is no real surprise, after listening to this album, you'll have to admit this latest addition to the regional sound is pretty good. Chaotic structures, noisy blasts, and what sets this band apart from the majority is the intelligible vocals. Definitely one of the best albums to make its way into my bin. I also understand this is available on the magic of compact disc, so, for those without a turntable... (Gravity Records, PO Box 81332, San Diego, CA 92138)

Cars Get Crushed "Drage Explosive" LP - Talk about a severe case of the 'Emperor has no clothes' syndrome. Here's a band that already has a buzz, and after listening to this, I have no idea why. There's nothing original at all about this. Slick packaging with a nice silver cover having graphics similar to an Estrus release, a lyric sheet that looks lifted from a Nation Of Ulysses record, and the music is a watered down Drive Like Jehu. But what really kills this record is the vocals, sung in a 'I'm so bored' tone. Annoying. All gloss, no substance, or maybe I'm just not 'with it' enough daddy-o to get this. (Deluxe Records, PO Box 14205, Berkeley, CA 94712)

Spit Acid / Step Into Nowhere split EP - **Spit Acid** offer two songs, "PETA" and "Tell Me". "PETA" deals with animal rights, obviously, which starts out with a decent raw approach, but degenerates into a drawn out affair at the end. "Tell Me" finally pushes you off into dream land with its total lack of power. **Step Into Nowhere** on the other side offer only one song, "Schwiegsam (Im Grauem)", which is a slow and very boring metal number. (Pere Koro, Markus Hass, Bismarckstrasse 55, 28203 Bremen, Germany)

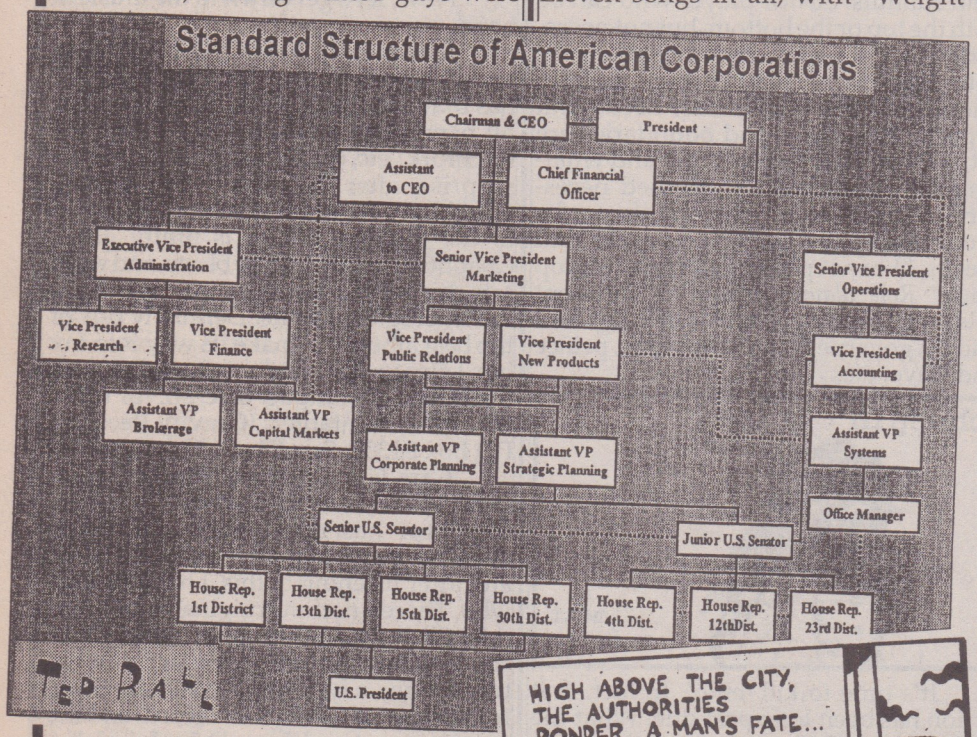
Still Suit "Green Spock Ears" dou-

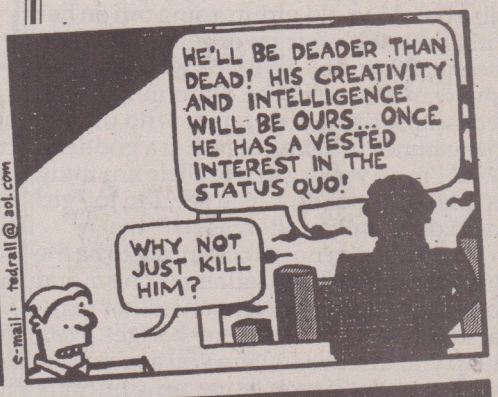
ble EP - Here' a six song double seven inch package of post-hardcore from New York. I read an interview with Walter from Quicksand in No Labels fanzine (issue #2), and he said these guys sound like New York. Having never been there, I don't know exactly what that meant, but anyway... Parts of this do remind me of **Quicksand**, but this has a more lumbering yet punchy edge to it that makes these guys more intense. What stands out most about this band is the bass, with a nice, thick and somewhat sinister sound. (Wreck Age Records, 451 West Broadway 2N, New York, NY 10012)

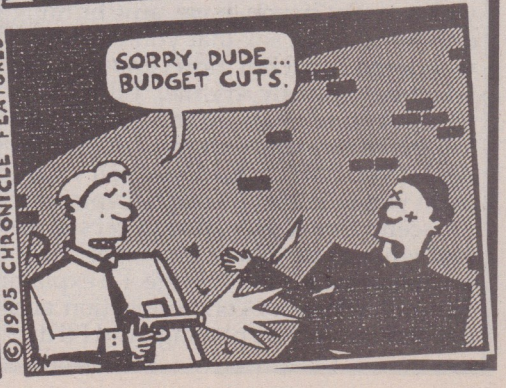
One Nature "Mutilated Children" double EP - When I first saw the cover of this record, I thought these guys were going to be a full-on political hardcore thrash outfit. This all came from the name of the band, title of the record and the style of font. Never judge a book by its cover comes into play here. Instead, what you get are four songs of mid-tempo post hardcore that's pretty sedate all the way through. (Subversive Records, 1030 Arnold Ave., Raritan, NJ 08869)

Shades Apart "Save It" LP - I have never been a big fan of these guys, but I do find myself liking this, although I can't really say I'd listen to it again. Pretty rockin' stuff that reminds me a little of **Guzzard**, but not as heavy. Very rock orientated, a little more watered down and this could be on the radio. Eleven songs in all, with "Weight Of Years" being the standout, well, for me anyway. (Revelation Records, PO Box 5232, Huntington Beach, CA 92615 - 5232)

Grade self titled LP - Holy fuckin' christ this baby smokes!! This is pure fucking power that will have you jumping, not hopping, but jumping around the house with this record cranked up nice and loud. Put away the expensive china! From peaceful moody bits to full on assaults with some of the rawest vocals anywhere (this guy sounds like he's shredding his vocal chords with a throat full of glass) makes for one great album, Eight songs in all, and not one loser among the batch. (Capsule Records, PO Box 970922, Ypsilanti, MI 48197)







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write for propagandhi/F.Y.P European dates for sep./oct 95 thus dont order during that period unless your super patient or believe in the mail order fairy. order shit from subterranean, k, blacklist, labrynth, revolver, positively punk etc. out soon: shit from the criminals, pud, nonsense, the slackers, the crumbs, stun guns, the mule, delayed propagandhi/F.Y.P 7" in sept.

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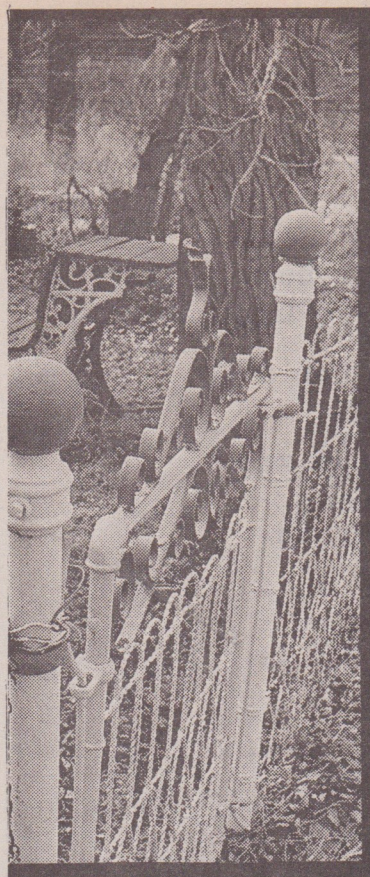

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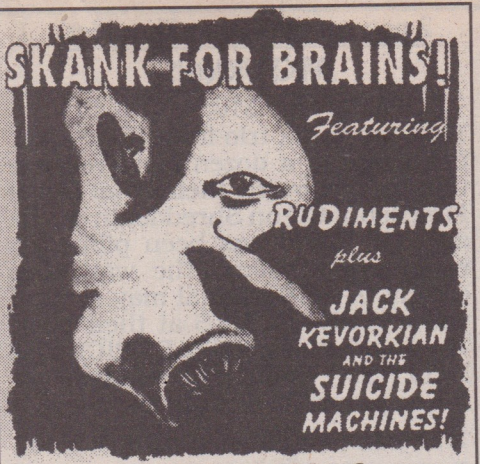

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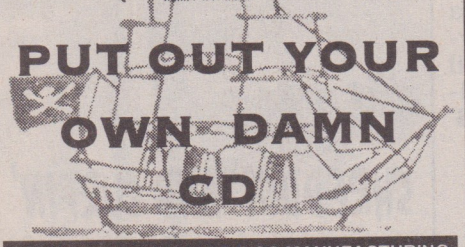

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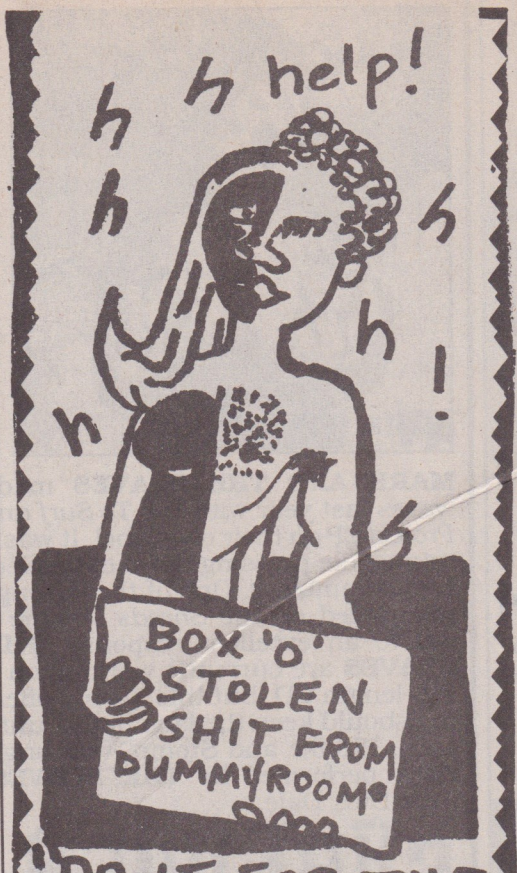

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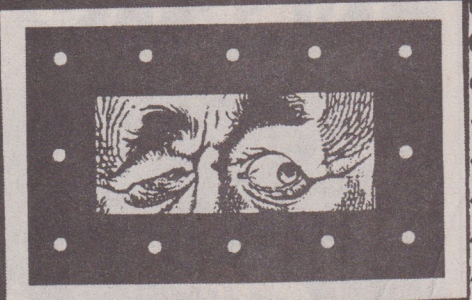

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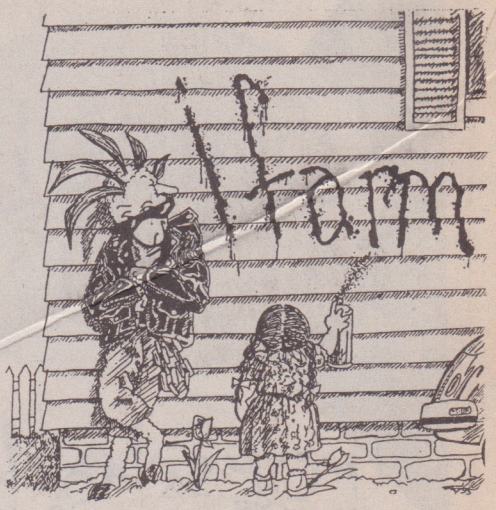

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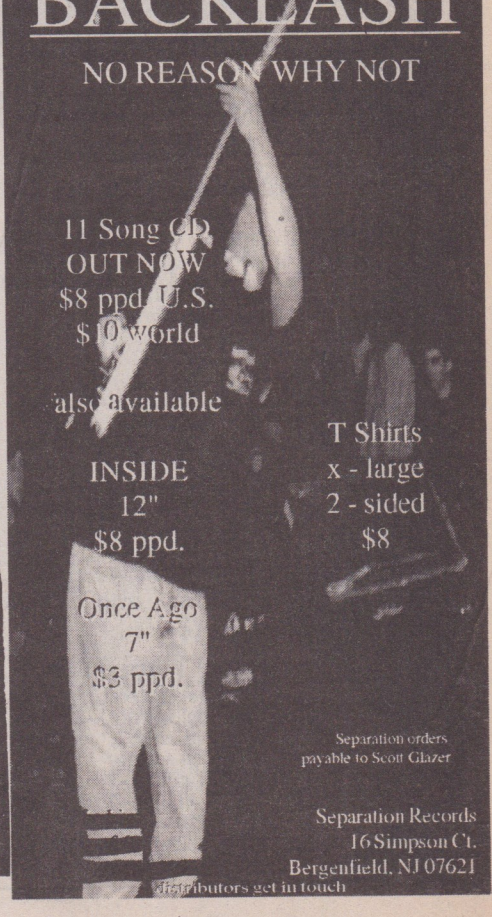

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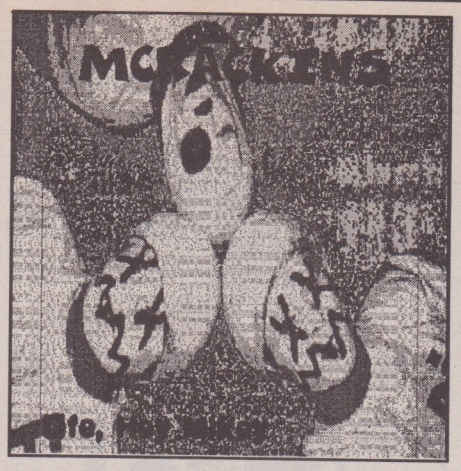

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Mail order from Subterranean, P.O. 2530, Berkeley, CA 94702. $3.50 each postpaid.

MARK AND THE BEAVES made waves last year with the *To Surf and Protect* EP on their own label. It was a minuscule pressing that sent collectors scrambling. One of those songs resurfaced on the *Shreds Volume 2* CD to an excellent response. **THE BEAVES** are currently working on a full-length CD, but this 3-song offering should keep the fans happy until then. "Shake and Stomp" was originally performed by **THE BEAVES'** hero Dick Dale.

SHREDDER

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unwound. bikini kill. excuse 17. elliott smith. godhead silo. third sex.

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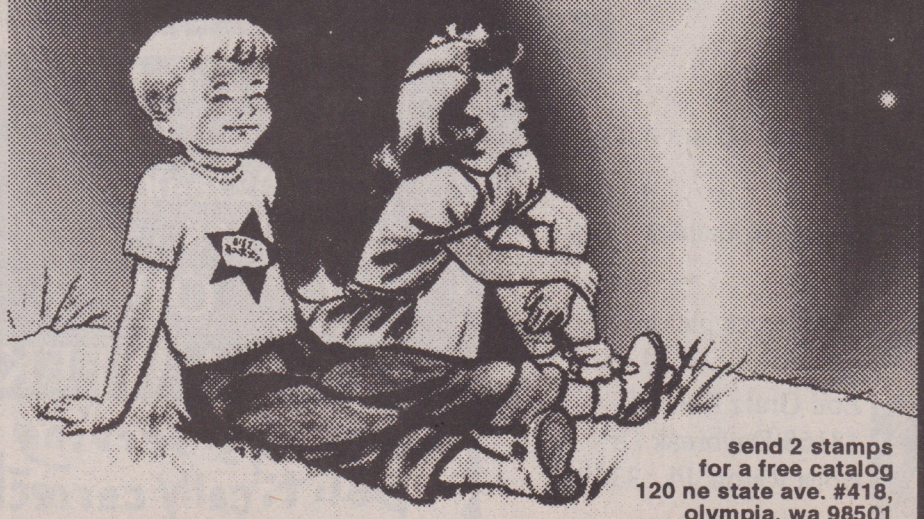

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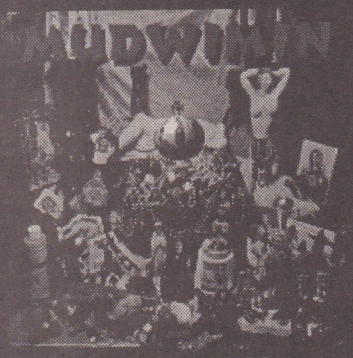

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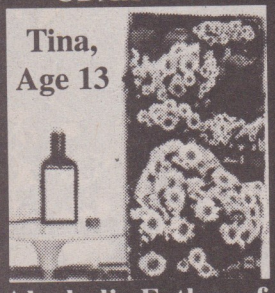

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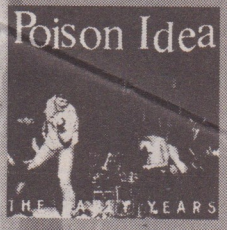

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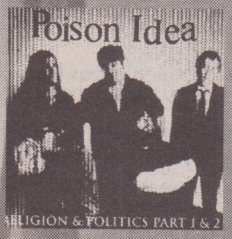

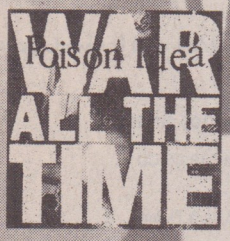

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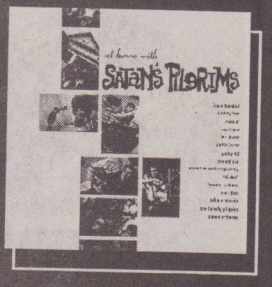

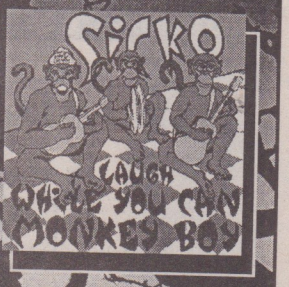

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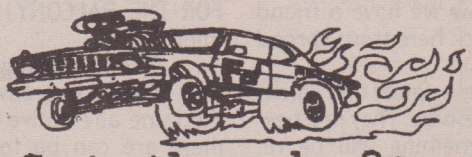

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Scene reports

Hello, Ross here from Aotearoa, better known as New Zealand. It's been a very long time since a report on what's going on here has graced these pages so me and Stefan thought we'd get our act together and do it.

Let's start with a quick rundown on this place. Aotearoa is the Maori name for NZ. Maori people were living here for about 800 years before Europeans arrived in the great race for colonizing the Pacific. Scared that the French might grab it as "theirs", the British wrote a Treaty which they got a number of Maori chiefs to sign at Waitangi on February 6, 1840. Fine if it was done in good faith, but the version written in Maori (the one signed by the chiefs) guaranteed sovereignty over their own lands, whilst the version in English gave sovereignty to the Crown. Once the Crown began seizing tribal lands, wars broke out, and today there is a growing movement to reach a settlement over the Treaty of Waitangi. On February 6 (Waitangi Day, a national holiday) protesters disrupted the formal celebrations at Waitangi so much that they were called off. The current government has made an offer of a $1 billion final settlement, saying that if Maori opposed it, they would make a different offer. Well, the Maori people have rejected the settlement, but the government is determined not to change its mind now. Somehow no-one is surprised that the government has gone back on its word.... There are 3.5 million people living here in a country the size of Britain, which means that there are only a few cities and largish provincial towns that host any kind of alternative music scene. Generally not a lot happens in provincial towns - anyone active there tends to move to one of the cities before too long. All prices quoted in this report are in New Zealand dollars i.e. (NZ) $1 is about 65 US cents or 38 pence Sterling. Anyway, here's Stefan to give you the rundown on the northern part of the country....

The scene's looking healthier than it has in years in the big city of Auckland. A core of really active bands have been playing shows on a regular basis without the hassles of cops and boneheads. A variety of halls, community centers, university venues and the recent plague of hip alternative bars are all available for shows. On to the bands.

NOTHING AT ALL! have played countless times all over the country taking their rockin late 70s/early 80s punk rock to the nation on their third tour late last year. They have a tape release "Loophole" still available and are in the process of recording their first full-lengther. Contact them at PO Box 99-352, Newmarket, Auckland.

BALANCE is my band so I won't go on too much. We play punky hardcore with a fairly poppy influence too. We have a 7" out called "Mineshaft Burning" for (NZ) $5 + postage on our own label Piecemeal Records, PO Box 5138, Wellesly St, Auckland. We did a national tour late in 1994. We have a 7" called Mineshaft Burning out on our own label, Piecemeal Records. Write about swaps with your records. We'll be doing some more recording soon. Our previous vocalist went to Japan to study and now we have a friend who has just moved back here from abroad on vocals.

THE CRAYONS play original and catchy pop punk. They are awesome. They're a new band so hopefully something will be released soon. Contact then through the Frisbee address later on in this report.

WOMB played noisy, fun and sloppy. I think they're in hold for now. They were originally going to be called **CERVIX** but one of their mothers objected to the name to strongly.

Almost from the ashes of **HEATHEN FILTH** comes **DISWOMBLE**, whose name may lead you to believe they're the 10,000,000 band to sound like Discharge but they don't. They kick out some serious thrash tunes and some very silly ones too. Would you sing about your favorite washing powder?

CHEESE churn out some thrashy punk. I heard they had go-go dancers at some of their shows. Fuck that.

SUPERETTE AND THE FOUR SQUARES (Four Square being a chain of corner stores sort of like Seven 11) play long sets of late 70s/early 80s covers. Not my cup of tea, put they're polished and entertaining.

There are also good scenes for ska (**THE MANAGERS** being Aks most popular) and deathmetal (**ENTROPY** and **RAW MEAT FOR THE BALCONY**) if that's your sort of thing.

A severe drought of zines is unfortunate with the only coverage coming through the lame alternative press. What few zines there are can be found amongst a wide selection of books (anarchist, feminist, comics etc) which can be obtained from **Books From the Black Lagoon** at 5 College Hill, Ponsonby, Auckland. Also a good place to hook up with local punkers, and there are sometimes gigs in the warehouse space out the back.

Also worth a mention is **Frisbee Studios**. It's a practice space, recording studio and weirdo muso hang out. Somewhere to get in on goings-on. Phone (09) 302-2187. The best record store in Ak by a long shot is **Crawlspace Records**. New and used alternative vinyl specialists. Punk, noise, hardcore, SE and loads of obscure stuff. It's located at 16-18 Commerce St, Central Auckland. Ph/fax (09) 302-2046. Also check out **Corner Records** (Lorne St, City), **Real Groovy Records** (Queen St), and **Revival Records** (Karangahape Rd). **Piecemeal Records** also distribute other records and zines.

If you're coming into town and can't get a place to stay there are a heap of cheap youth hostels all over the city worth checking out. Pick up a copy of ***The Fix*** from any cafe for info on accommodation and gigs.

Good movie theaters are the Capitol (Ph 630-0838) The Rialto and The Academy with festivals happening regularly. For good vegie/vegan food check out Badgers and Simple Cottage on High St and The Burgerie on Karangahape Rd.

Tattoos are supposedly cheap here, plenty of bad artists though. Steve Maching on Ponsonby Rd and Dean Season out in Te Atatu (Ph 373-4298) is cheap and into hardcore. 95 BFM has a gig guide every night on 95 FM.

I think that about wraps it up for Ak. If you're into the straight edge thang then Hamilton is the place to go. It's about 130km south of Ak.

CONTROL have been around the longest and play a mixture of covers and originals. Some recording in the works. Contact Gareth, 14 Dalethorpe Ave, Hamilton. Struc-

ture are also developing their own sound in the SE style. They're newer on the circuit but are definitely putting a lot into the scene down there.

Also from Hamilton are **5 GIRLS**, who started off as five women, then four and now three. They are really active in different

circles with regular out of town jaunts and a tape release but unfortunately I don't have their address.

SWAMPGOBLIN have new members and have become more h./c. orientated so I've heard.

Thanks to Stefan for the Ak and Hamilton round up. Moving south to New Plymouth, it has an active scene for the size of the place, with a large amount of the bands gravitating towards the metal side of things. **Ima Hitt Records** is a shop worth checking out. Brian Wafer, the guy who runs it, releases records on the Ima Hitt label as well as organizing tours for local and overseas bands. Contact him at: Ima Hitt, PO Box 407, New Plymouth.

Along to Palmerston North, this is a university town so during summer things are generally quiet. The Stomach is an all-ages venue, but I've heard that a pub is undercutting their gigs by putting on free gigs which of course exclude anyone under 20.

Bands here most worth mentioning are **DOG TOOTHED VIOLET** who play some weird and punky tunes with a fun stage presence. **MOTORSHEEP** are back together and saving up for a vinyl release, although that may take some time to happen.

Wellington is going through the doldrums at the moment. A number of bands here broke up in late 93 and things have been quiet since, occasionally picking up but not very much. **BORN ANNOYING** were good, then their bassist left and now they're practicing with a new bassist and should be ready to play their catchy h./c. by the time you read this. **CORRECTIONAL FARM** also played a few gigs then split, but several of them have got a new band together but have yet to gig.

LOOSEHEAD have started gigging again after a break of about a year. They have a 'classic' punk sound with influences from '77 to now. They are originally from Invercargill where they used to be called **MORAL FIBRE**, and have been going in one form or another for close to 10 years I think. So far they haven't released anything as **LOOSEHEAD**.

FIRST FIFTEEN have done a couple of gigs recently, having reformed for the hell of it after more than 12 years. They play all their old "hits" with no bass or distortion, including their anti-redneck classic "Fascist Tango" and the silly "Do the Jug". I don't know if they intend to gig much or whether it was just for a couple of special occasions, but if you can see them, do so! One band **FIRST FIFTEEN** gigged with was **BROTHERS GORGONZOLA**, who split up about 7 years ago. They're a lot tighter now than they were then, but still play a weird trippy sort of noise.

WENDY HOUSE are doing a tour at the moment before guitarist/ukeleleist Daniel heads overseas for a year or so. Whilst they're not punk they're worth a mention cos they're very original and strange. They've released three tapes, with most tracks from them going onto a CD called Hot Action Plastic which costs (NZ) $10 and is available from PO Box 10106, Te Rapa, Hamilton, as one member lives up there while the other two live in Wellington. Last tour **WENDY HOUSE** did they played one gig to preschoolers in a kindergarten.

Across the Cook Strait to the South Island and to Nelson, which has an active scene, with one of the main bands being **DEAD CENTRE**. They play a mid-80s style punk and have a tape out which you can get for (NZ) $5 plus postage from: Ruff as Guts, PO Box 566, Nelson. Unfortunately Nelson has lost its all-ages venue at **The Watchtower** due to a fire risk order imposed on the building. Down to Greymouth, the largest town on the West Coast (population is only 10,000) and **KCDC** feature Gonk, a well known West Coast punker who has been in almost every band to come out of Greymouth. I'm not sure what they sound like but the name means "Kurt Cobain's Decomposing Corpse".

Over the mountains and you have Christchurch, the South Island's largest city with 350,000 people. Best band there is **LOVES UGLY CHILDREN**, who have been going since 1989. For the most part they've played alternative pop style stuff but lately have started playing less pop and more punk. They have released a 5 song CD recently called "Cold Water Surf" (which is the name of a brand of washing powder). It's released on Flying Nun records and costs (NZ) $10. When I was in San Francisco a while back I noticed Epicenter had some Flying Nun records in the NZ section, so maybe you could pester them to order "Cold Water Surf" if they don't have it. Flying Nun have also re-released "AK79", a compilation of Auckland punk from 1979 originally released in 1980, only now it is on CD with twice as many songs. Excellent for anyone who likes music of that era as much of the extra material is extremely rare EPs.

There are a number of other bands in Christchurch that hover on the fringes of punk (like most cities here the various alternative music scenes tend to merge for gigs to widen the audience base). **SNORT** are good, a bit grungy (not quite 'grunge' - blech). **HUMAN** are a fun death metal band! Whilst sounding heavy they take the piss out of over-serious death metal and Satan worship, which earned a brick through their window from a Satan band who don't have a sense of humor. **HUMAN** have some way cool clothes too - fun fur flared trousers sewn by the grandmother of one member. Unfortunately I don't know if they have anything released.

Savage State is an anarcho-punk zine which you can score from: PO Box 22-301, Christchurch. The last record pressing plant in NZ closed down in 1988, severely reducing the number of vinyl releases, as bands had to look to Australia and further afield for getting records pressed. But now a guy called Peter King in Geraldine, a tiny town in the Canterbury countryside has started cutting (as opposed to pressing) records one at a time on some ancient equipment. The quality is improving (early releases tended to jump lots, recent ones not so much) and records can come in different sizes and shapes. All You Can Eat got a run of 20 records cut when they were here last August. Apparently he won an award in Russia for his records and made the last record for a Kuwaiti radio station before it was blown up in the Gulf War. If you're interested in inquiring about getting stuff done through Peter contact him at: **King Records World-Wide**, Woodside Rd, 21 RD, Geraldine.

That about wraps it up. Anyone who wants to get a sample tape of NZ punk drop me a line. I have a large amount of NZ releases from the late 70s to the present so send me a tape and let me know what your preference of music is and I'll get back to ya. Ross, PO Box 9263, Te Aro, Wellington, Aotearoa, New Zealand

Hello from the Keystone State.

It's been a lot of fun around here lately, shows are always goin' on somewhere: From clubs, to fire halls to warehouses...it seems like there's always something to do.

First, let me start with the long reigning kings of Filthadelphia: **F.O.D.** They've been pumping out great intense high energy, ultra-fast, mosh-free hardcore since their conception in 1982. They've got a great new CD out on Bitzcore Records, from Germany, entitled "Hate Rock", which kicks much ass. I got a chance to check out the debut performance of **DIS-SUCKS** (ex-Radical Johnny, ex-Sex-Dogee, and ex-Fuct Punks members are all in the band). They have dual, chaotic vocals and seemed extremely energetic. Drummer Tony is fuckin' sick. **TRIBE 13** has a unique crusty punk/hardcore sound. They just recorded tracks to appear on a split 7" with the **DECEPTACONS**, who just finished recording a new full length LP as a follow-up to the "Kill Your Family" 7-inch. They play basic '77 style punk reminiscent of the Germs. Vocalist Mikey will perform naked upon request, so ask nice. The **CADAVER DOGS** have reportedly broken up, as Danny Chaos split because of musical differences.

LIME CELL, Philly's beer-swillin' kings have released their 2nd EP, "Lager Leeches," on the local Black Hole Records label. **THORAZINE** is gearing up for a short tour with the **STUNTMEN** who recently released their own 7" on Stunt Records. **THORAZINE** made national news recently when Smith/Kline Beecham (Boo-Hiss) sued them for the use of the name. S/K B. owns the rights to the name/product **THORAZINE**, the anti-depressant drug. Apparently, they didn't want to be tied into punk at all and has given the band until July to change their name. Fuck off!!!

I recently met up with members of the great Paoli band **2.5 CHILDREN, INC.** and they've told me that, after a year's hiatus, they're releasing a full-length LP. I'm really excited about this...they play great political punk that gets you really violent. Speaking of violent, PA's East Coast Assholes, **VIOLENT SOCIETY**, have been recording a full-length release. It's supposedly due out sometime in the late Summer or early Fall. They are also releasing a free split 7" on Rott'en Roll Records along with NY's **NEGATIVE REACTION** and are also going to be playing a short 2 week tour in July. I've gotten word that one of my favorite bands, **JUSTIFIED ACTION**, has broken up. I also heard that Mike (the singer/guitarist) has started a new band called the **HISSY FITS**.

Bethlehem's own **VILE HORRENDOUS** have finally recorded for the 1st time. They'll be releasing a 7" on their own label sometime soon. I wonder how many flags they've burned at their live shows?!?!?!?!?!

F.C. have finally returned after an 8 year break. My friend Mike told me that they kicked much ass at a show in Reading last month. **GRADY** has a 7" out on Supermodel Records in Philly. They are now a 4-piece band and Matt's brother now plays bass. **CHRISTIAN SCIENCE A.D.** just recently released a new 7" on Fugly Record, entitled "Handsome 7" figure of Christ." This is by far one of the best new albums in the past few years. "Hiroshima Hot Sauce" is a great tune. I went to see these guys at a show at the DeadEnder's club in Philly w/ **TRIBE 13** and **VIOLENT SOCIETY** and managed to hear 1 song before police raided the club for a noise violation, underage drinking and loiterin'. I didn't get my $5 cause the coppers stole the money and the beer!!!

C.I. Records, out of Lancaster, just released the new **SUBMACHINE** LP titled "Now That I've Given Up Hope, I Feel Much Better", which contains 12 new tracks from Pittsburgh's finest punk band. Check it out, green

Bouncing Souls, The Business, The Toasters, The Fiendz, lots of others. Call Candace at (717) 285-4493. Small bands, big bands...it doesn't matter which you are. **Oregon Lanes** Yep! It's a bowling Alley that puts on punk shows in Philly. Call Nick - (215) 271-9160.

Fanzines: ***Live Beat*** - Contact Yael at 3238 Lenape Dr, Dresher PA 19025. ***F.O.E.*** - PO Box 4, Bethlehem PA 18016. One of PA's best 'zines, jam packed with shit and great articles. ***Blank*** - PO Box 1554, Media PA 19063. They put on shows too...write them. ***JeffWettig*** - PO Box 2144, Lancaster, PA 17608-2144. Great fanzine packed with interviews, reviews, etc...

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A. Soapy Montalban

wax!!

The oi-influenced **BOILS** have released a new 7" on Creep Records.

NO ONE'S HEROES are back as a 3-piece. Todd now plays drums and they should be recording soon. **PEPSI GENERATION** just handed me a pre-copy of their new 7" that they're releasing themselves. Their live shows are chock-full-o energy and insults. **ARBOR DAY** are back together again, playing their lovely, piss-you-off, high-school-sucks-my-left-nut brand o' punk. They're planning on releasing a new 7" on PunkRock Records (out of Northern Jersey) this Summer. These guys are the shit. If you can still manage to pick up a copy of their first album, "The Wrath of Montalban," *get it*!!! This album is gonna be a classic someday and definitely won't disappoint anyone who hated High School as much as they did.

As far as shops go, South Street is still the place to go I suppose. Though there is a neat Anarchist book and record shop by the name of the **Wooden Show**, somewhere around 20th and Samson. **Trash And Vaudeville** (a punk-ish clothing store) closed down supposedly because of a fire. It was one of the few places to pick up neat stuff, unless you happen to like going to Zipperhead and paying close to $20 for a shirt of your favorite eMpTyV band. **Veem** is still cool (say hi to Lon, from Tribe 13, if you stop in) and **Noise Pollution** still has the best selections around. **Rock 'N Roll Plus** has cool stuff from time to time (Ben from the Stuntmen works there, so say Hi to him too!).

Well, I think that about sums it up. The scene in and around Filthadelphia has long been a neglected resource of truly incredible bands. Almost all of these bands have stuff released in one shape or another, and it is all worth getting. Don't let stuff like this slip through your fingers if you have a chance to pick it up.

Places to Play: **Upstairs at Nick's** - On 2nd St. just South of Market St. Olde City area. It's booked by Rick of Black Hole Records. (215) 886-0199. They do national punk bands too. **Stalag 13** - Located on beautiful, sunny, economically depressed West Lancaster Avenue just East of 39th Street in West Philly. Loads of fun for the entire family. If you see the Police Station with the crooked "L" on its sign, you know you're close. Warehouse...lots o' fun (215) 387-2234. **Jahobus** - Great shows at various venues. Specializes in the Lancaster, PA area (about 1 1/2 hours West of Philly by the Turnpike) Does nationals too... has done Agent Orange, Sloppy Seconds, JFA,

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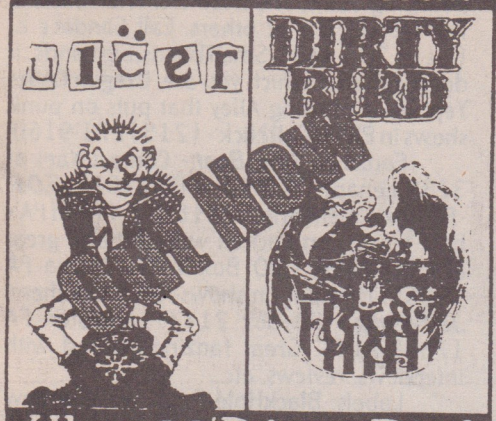

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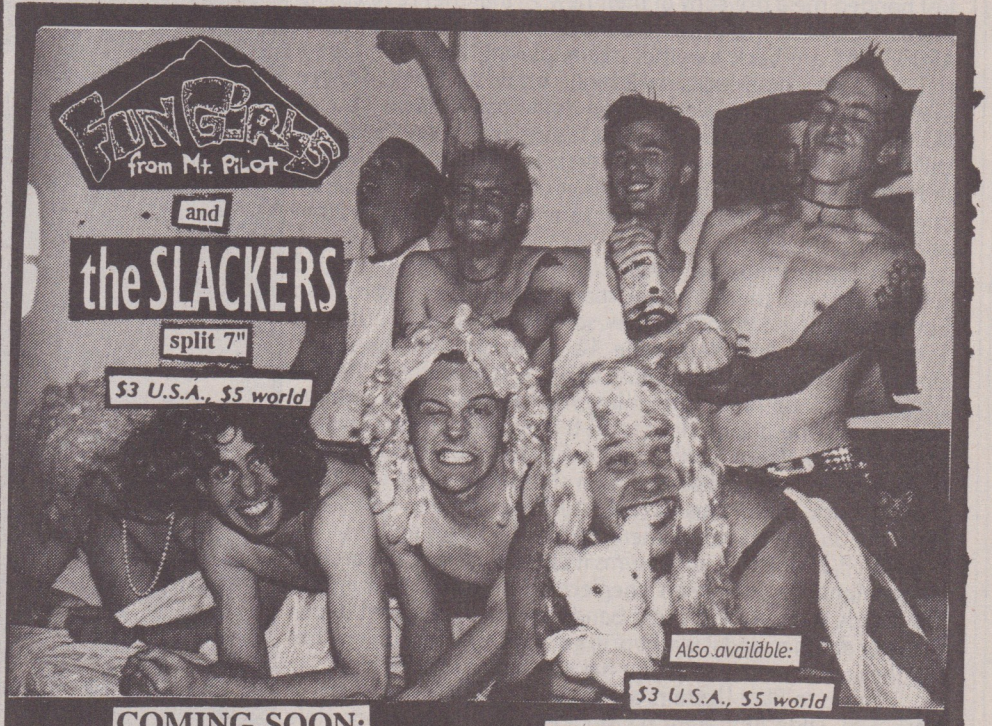

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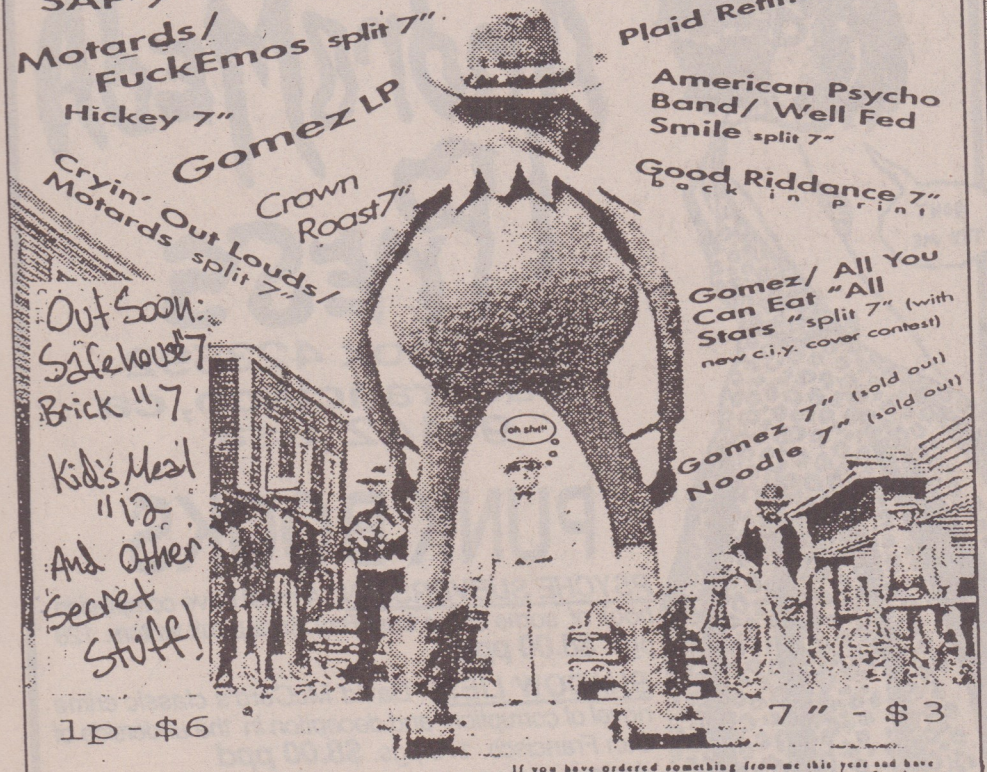

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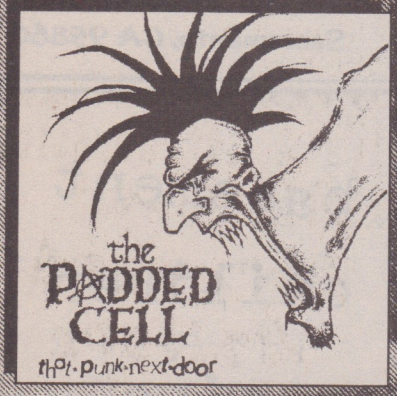

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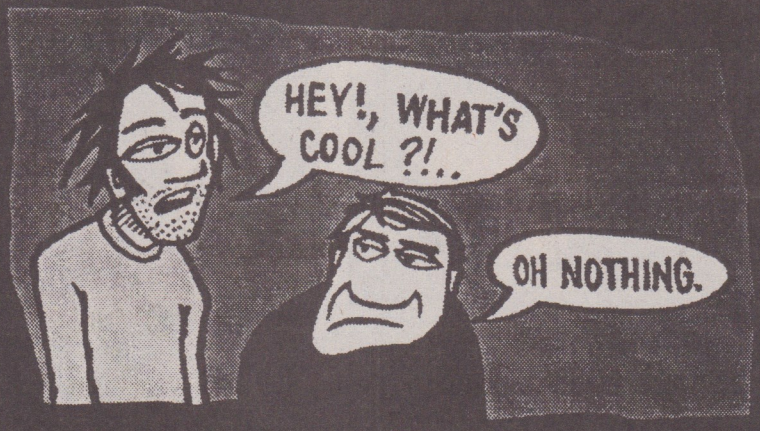

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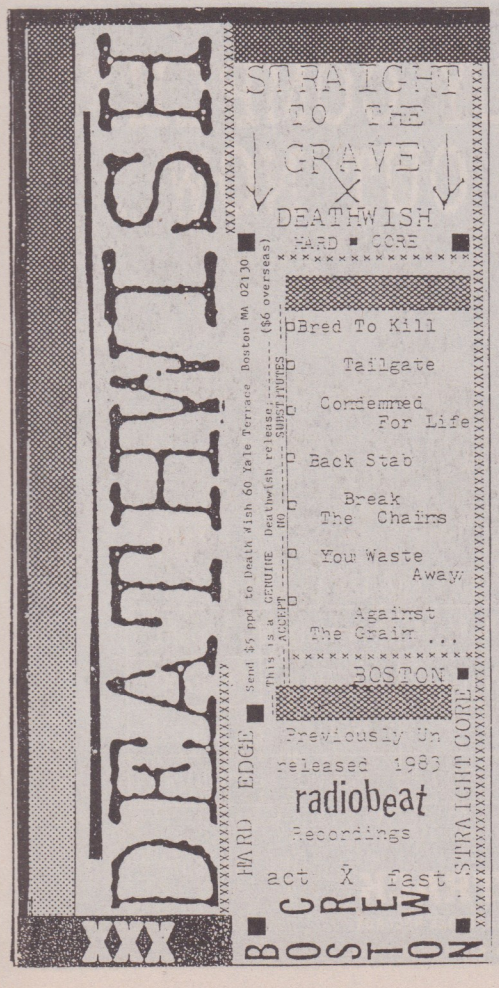

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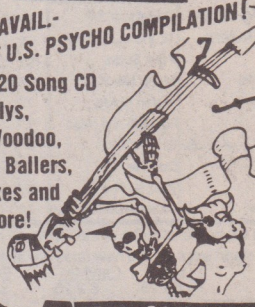

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	Quit Talking Claude	7"	$ 3
Everready	reinheitsgetbot	cd	$ 7.50
Face to Face	No Authority	7"	$ 3
	Don't turn away	lp/cs/cd	$ 6.50/ 9.50
	Disconnected	7"	$ 3
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J Church	she never leaves...	7"	$ 3
Jawbreaker	unfun	cd	$ 8.50
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MRR: Before this, had you guys played your respective instruments before? Shane: No.

Jayd: I used to play bass in a couple other bands, but I've never played guitar before.

Kell: I played viola and piano for a few years.

MRR: But never bass?

Kell: No. But Shelley does sing for real.

MRR: So how did you guys learn how to play?

Shane: Jayd just kinda picks stuff out on the guitar, and then teaches Kell a bass line.

Kell: Which is normally just a walking bass line in E.

Shane: I still have trouble with this whole keeping time thing.

Jayd: You've gotten better...of course anything's better than our first practice.

MRR: What happened there?

Jayd: We figured we'd start with something simple, so we tried the Ramones, Blitzkreig Bop. It was ugly. We were far from tight, but Shane...man, you couldn't keep a steady beat at all.

Shane: Well, every time I tried to hit my cymbal, it kinda threw me off.

Jayd: We ended up taking away all of Shane's drums except his snare and tom. That's when we decided to slow things down, and we wrote our first pick-hit, "When your baby's a Zombie..." Since then we've brushed things up quite a bit.

MRR: How did you round up all of the go-go dancers?

Shane: They just kinda volunteered...Actually, they all belong to The Bad Monkeys (Kellyn's 50's-style, chick gang).

Kell: Yeah, I told them about the idea and they all wanted to do it.

Shane: It's so cool, they just kinda show up to our shows and dance. We gave them a tape of all of our songs, and they just showed up to our first show, in matching attire, and had choreographed dances for each song. It's incredible. It's like they're a fully separate entity from the band.

Kell: It makes it easier for us to get more of our friends into shows for free. (laughs)

MRR: In such a conservative state as Utah, aren't you afraid that people will pin you as sexploitationists?

Shane: Not really.

Kellyn: They all wanted to do it. It's not like we black-mailed them into doing it.

Rumblefish: It's cool because we'd go see the shows anyway, and all we'd would do is dance. It's just like going to a normal show but we dress up and everyone gets to stare at us shake our stuff.

MRR: Why did you decide to play a garage-a-billy mix? Is that what you're all into?

Shane: No, we're all into different stuff. I dig garage, rockabilly and punk.

Jayd: I'm more into bands like Wedding Present, Tiger Trap, and Talulah Gosh, bands

l i k e
that, but I dig
this stuff too.
Kell: I like what we're doing.
It's gone a little too girl pop for
me, but it's still cool. Shelley's mostly
into blues and jazz. That's why she's getting sick
of the band.
Shane: Yeah, that and her boyfriend.
Jayd: Yoko Ono. (laughs).

MRR: So how would you describe the Utah music scene, for those not familiar with how things are around here?

Jayd: This place is too weird. I think it's main downfall is that everyone takes themselves too seriously. Every band's mentality here is, "Let's re-invent music. Then Warner Bros. will swoop down out of nowhere and sign us for life." Everyone has their own CD. They're nobody, but they have a CD. It's so lame.
Kell: They don't know how to have fun. They're all so uptight. They would never even consider making tapes, let alone press something on vinyl. I think that's why people around here like us so much, because we don't really care if everything is ultra tight, and we enjoy ourselves when we're playing.

MRR: Half the thrill of seeing you guys is to wait to see what's going to go wrong, and see what you'll do about it.

Shane: We normally aren't able to mop up our mistakes, but we don't really care, we just keep on playing, and have fun about it.
Jayd: Yeah, you just say that because you're the one making all the mistakes.
Shane: Excuse me, Mr. flawless rock star.

MRR: What do you do for fun, when you're not playing?

Shane: Provo is such a social hot-spot. After about ten at night everyone has gone to bed, so there's nothing to do, but it's easy to go out and cause mischief...Except for all the cops here.
Kell: Yeah, too many cops.
Jayd: All you have to do is skate on the sidewalk to cause mischief. There's not really much to do here. If we're not working or studying, we just sit around and watch movies.

MRR: Are you into movies?

Kell: Yeah, most of us get into movies. That's where we get some of our songs from, like the "Beat Girl" theme song.
Jayd: That's a bitchin' show.
Shane: We try and find movies that friends have recommended to us, and just anything that looks trashy at the store. Those normally make for the best flicks.
Kell: It's a seemingly dull thing to do, but we dig it.

MRR: What are some of your favorite flicks?

Jayd: "Blow Up". It's a classic.
Kell: "Faster Pussycat, Kill! Kill!" We've managed to weave parts of that one into our show several times. "Raising Arizona" is also a favorite.
Billy: Anything by Russ Meyer, John Waters, or H. G. Lewis is cool.
Shane: I really liked "A Scream in the Streets".
Kell: I'll just bet you did.
Shane: It was so B. The movie was ninety minutes. The plot was only about fifteen of those ninety minutes. For the rest of the time they would just go off to completely random scenes that had nothing to do with the movie.

MRR: Have any of you been in other bands before the Soda Jerks? Or is this your first?

Kell: First.
Shane: I was in a couple that never went anywhere.
Jayd: I was a couple political thrash bands in high school, Resist and Exist, and Media Children. We played a bunch of shows down in Orange County. We were kinda like Total Chaos' sister band. I think one of them is still around.

MRR: Are there any bands here that you guys think should be shamelessly plugged?

Jayd: The Duckie Boys and the Vickers are cool.
Kell: Oh wow, the Duckie Boys were good.
Shane: Tapestry Drive, Pistol Pete, and the Shakes.

MRR: Yeah, I saw Tapestry Drive last weekend. They still do one hell of a show.

Shane: It's hot to see 'em pull off a sound somewhere between The Jam, The Clash and James Brown. It's better than listening to the acoustical funk sounds of the ever-escalating Sofa or Running Circles.

MRR: Any last comments?

Kell: Elvis is King.
Jayd: Elvis is dead.
Kell: You'll be dead.

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LIAM WATSON LIKES TO WET HIS BEAK IN A BIT OF EVERYTHING. WITH HIS PARTNER JOSH COLLINS HE'S THE BIG BOSS MAN BEHIND TOE RAG VINTAGE RECORDING STUDIOS IN LONDON'S EAST END. THE WORLD'S BEST GARAGE ROCK, PUNK AND ROCKABILLY BANDS CONVERGE TO RECORD AT THE PROUDLY LOW-TECH, KITSCH-STREWN STUDIO THAT LOOKS LIKE A KUCHAR BROTHERS FILM SET. CHECK OUT MRR'S RECORD REVIEWS SECTION ANY MONTH AND CHANCES ARE A BIG WAD OF THE RELEASES WERE RECORDED AT TOE RAG. THE 28-YEAR OLD ENTREPRENEUR ALSO PLAYS BASS IN HIS OWN TWO BANDS, ARMITAGE SHANKS AND SEXTON MING AND HIS DIAMOND GUSSETS, AND OCCASIONALLY ENLIVENS LONDON'S NIGHTLIFE WITH HIS FRIENDS IN THE FRATSHAK GANG. WHEN I ARRIVED WATSON, STRUCK DOWN BY A COLD, WAS ASLEEP AND HAD A PILLOW WRINKLE DEEP DOWN ONE SIDE OF HIS FACE, BUT HE AWOKE SUFFICIENTLY TO SPEAK HIS BRAINS ON HIS VARIOUS PROJECTS. INTERVIEW BY GRAHAM RUSSELL.

MRR: So tell me about the origins of Toe Rag.
Liam Watson: We began it about three years ago, 1991 or 1992 I think. Josh had come into some money, he was the one who put the money up. We were friends and had been playing in bands together and he wanted to get some studio space to do his filmmaking and his artwork and he asked me if I'd be interested in sharing the space with him and setting up a recording studio and I said, Yeah of course I would. He said he'd put up the money and if it wasn't working within a year, then fair enough. But fortunately it's really picked up and we've been getting loads of bands in. The idea was to make a studio with completely pre-70s recording equipment. Now it's about 90% that. I have a few modern things because it's hard to get some of the old pre-70s recording gear, but eventually it probably will be all pre-70s, down to everything.

MRR: Where did you salvage the 1950s and 60s recording equipment from?
LW: The first thing we got was an old mixing desk. We were looking around when we first started and it was really hard to find stuff and we couldn't find a suitable mixing desk anywhere and we didn't know whether we were going to be able to do it. A friend of ours said he'd done some recording in the Lake District of England and there'd been this old desk in the shed at the back of the studio and they used to take people back there to show it to them and laugh and say Ha Ha, Look, we used to record on *this*. We phoned up the guy and he still had it and we went up and bought it off him. It was working fine, still sounded really good, has all the old-style faders and compressors built into it. The next big bit of gear we got from Bruce (Brand) out of Thee Headcoats. He came down to see the studio and really liked it and told us Oh, my mate Russ (Wilkins) bought a load of old stuff from Abbey Road in the early 80s and he hasn't done anything with it, I'll give him-a ring and see if he's still got it. He had, so we got in contact with Russ, who used to play bass in Thee Milkshakes. He wanted to give it to someone who was really going to use it and take care of it, so we got it off him. We got this desk here, which is from 1956 *(points it out. I say "Wow")*. This is the one with the famous Filth Knobs (Laughs). *(The Filth Knobs are the magic touch that give Toe Rag recordings that warm , sludgy compressed sound)*. It sounds really good! All the other bits and pieces we've just picked up all over the country. Now that we're a bit mole known dealers occasionally call us and say Oh, we've got this funny old bit of gear, would you be interested? It's usually pretty cheap because the stuff I want no one else usually wants. Like I use a lot of ordinary Dynamite microphones from the 50s and 60s which aren't so sought after but they're brilliant and I like them just as much as the most expensive kind. All the famous recording gear which has a lot of snob value attached to it is good, but I can't be bothered to compete with all that money for it. I'd rather make do with something totally obscure that no one else'll know about, which do actually sound brilliant. So I'm always picking up loads of stuff from all over.

MRR: What do you think is the appeal of Toe Rag for the bands who want to record here?
LW: There's different sorts of appeal for different sorts of bands. Say like a rockabilly band or a 60s garage band who

aren't necessarily purists but who know what they like and what they want to sound like, this is the kind of place for them to do it. We've got the gear that was used when their favorite records were made, so maybe we can get closer to it than another studio with 24 tracks. I mean, you don't want to start multitracking if you're a three-piece rockabilly band. Another appeal is you can record here completely live with no over dubs if you want, which I do quite a lot of the time with 50s style bands. Although with 60s style bands and punk bands often they want to do it live and sometimes it is all live with no over dubs, but generally you get a better sound by doing it all live and then doing the vocals afterwards. A lot of people I've had in here, even bands not particularly going for a retro sound, they're just so pissed off with going into the studio for the first time and being confronted with an engineer who says OK, we'll do the drums first, then the bass, then the guitar, and that's no fun for a punk band. Also I can give them a really raw sound, which is quite easy to get here.

MRR: The bands who've recorded here are actually pretty diverse, but do you think there's a recognizable signature Toe Rag "house" sound on everything that comes out of here?

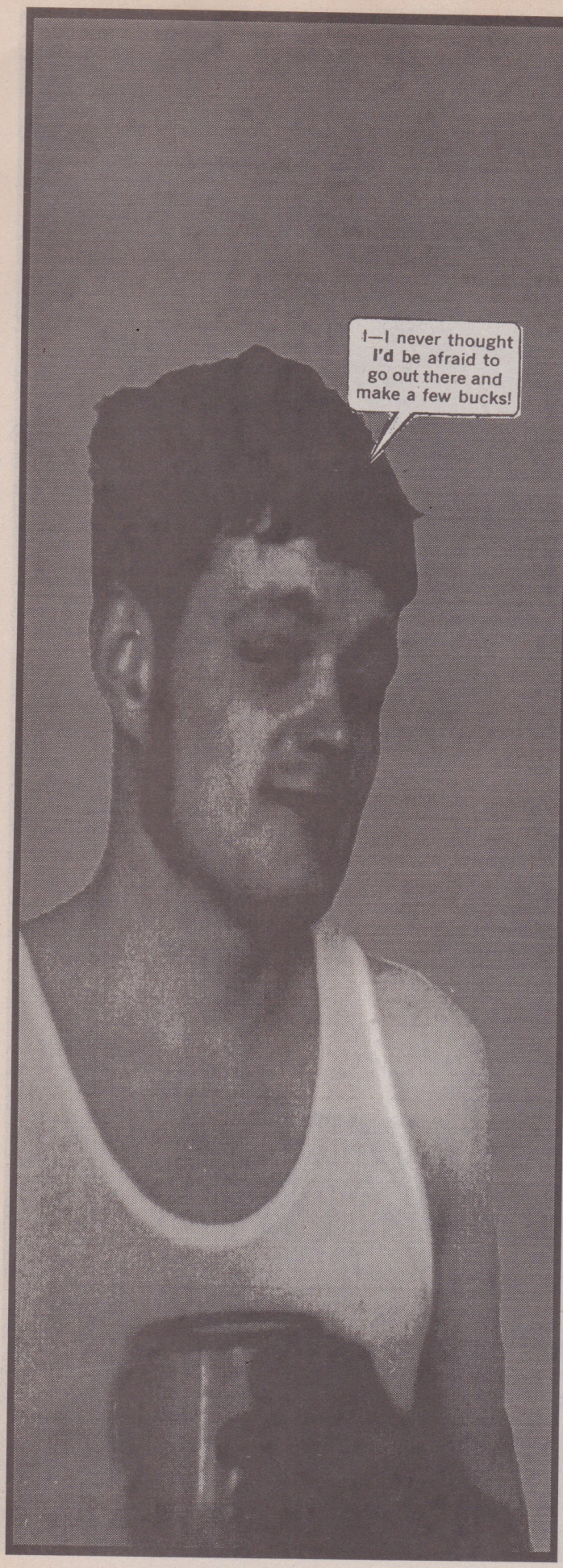
LW: Yeah, I think so. I think there is a recognizable sound. Maybe it's partly to do with the way we use the room, the way we mic things in the room, and the sound of our mixing desk. So yeah, I think there would be.

MRR: You're the Phil Spector of Toe Rag. What's your approach as producer?

LW: To try to get it done as quickly as possible. I don't like messing around, especially if it's a band who's playing live and they know what they're doing. Say you've got a band coming in who's a bassist, a drummer, a guitarist and a singer, I'll tell them OK, you've got two choices: live backing track with vocals and maybe some guitar solo over dubs, or complete live-ness. And hopefully they go with the vocals done afterwards. I find it easier — you get a clearer sound that way. And to not let them piss around too much, but to just get a good basic backing track quick and if there's something completely wrong with it you do it over again. And then work on top of that with the vocals, maybe add some guitar solos afterwards and maybe some percussion and a few embellishments. Try not to worry too much about mistakes — sometimes they can make a record. You don't want to have to keep doing take after take. It should be instant. *(Proof: Liam recently recorded the Flaming Stars' excellent Vinyl Japan 4-track EP "Hospital, Heaven or Hell" in just five hours. Beating that, he recorded the full-length 12-track LP "Endless Discipline" for Sexton Ming in just two hours!).*

MRR: To a lot of MRR readers, Toe Rag will be best known as the place where Billy Childish records.

LW: He records here more than he used to. When we first opened was when I first met him. He wasn't too keen on it at first, although Bruce Brand really liked it. He doesn't do all his recording here. He uses other places as well. He probably still records in his kitchen and then adds over dubs in the local studio in Kent. When he first started coming in he'd say I like it, but there's that wrong and this wrong with it. What he says usually turns out to be right! He's more into it now. Thee Headcoats are coming in on Friday, actually.



MRR: Let's talk about your own two bands. You play bass in both Armitage Shanks and Sexton Ming's backing band The Diamond Gussets. How long have you been doing them for?

LW: I've been with both of them for about two years now. Armitage Shanks were already going for a while with a different bassist before I joined.

MRR: I love the sort of parody approach of Armitage Shanks, when you do garage rock style cover versions of old punk classics like the Buzzcocks' "Orgasm Addict" or the Banshees's "Love in a Void" *(with Thee Headcoatees's Kyra imitating Siouxsie).* It's cool because is both irreverent and reverent — they're funny and work as jokes on one level, but still sound great as songs reinterpreted in an unexpected way. It's like Armitage Shanks doing them as a twisted tribute.

LW: (Laughs). Right, yeah. Armitage Shanks are not a joke, we are serious in that we like this music and we play it, but we're not going to take ourselves too seriously when we're playing a gig because for one thing there's usually hardly anybody there for a start! *(The Shanks are beloved for their loose, um ... shambolic and beer-fuelled live shows). So you* might as well take the piss out of the situation and have fun. We work hard when we record but when we play a gig we want to have fun. I can't stand bands who think Oh, we're really cool.

MRR: Also, you guys can play any song anyone shouts out in the audience, that's pretty amazing ...

LW: (Laughs). Well .

MRR: Well, at least two seconds of it, anyway!

LW: We'll give it a go if one of us can remember the tune! With Sexton, about two years ago I was in a band called The Slingbacks *(the excellent mostly girl garage band who at various times also included Bruce Brand and Sexton Ming as well as Liam in the line-up and who released one self-titled EP on Vinyl Japan in '93).* We had real trouble keeping a permanent drummer. Then Sexton, who I knew from his records but had never met, came back from living in France-with his brother and Bruce brought him around to one of our gigs when Bruce was filling in on drums. Sexton really liked the gig and we got on really well. We had similar tastes and were talking about old punk bands like Eater and the Cortinas and the Damned's first record and stuff. Since Sexton was a transvestite he volunteered to play drums for the Slingbacks in drag just before they split Up. *(The female members of the Slingbacks have since separated into two different but equally good bands, the Diaboliks and Delilah Jacks).* Sexton had some new songs he wanted to record. He had a solo gig coming up and he asked Josh if he'd play drums and he asked me if I'd play bass, he had this idea of Sexton Ming and the Diamond Gussets. We did one last little tour around England with The Slingbacks and when we got back we recorded "Endless Discipline" (Hangman/ Wiija, 1993). And since then we've been a band. The thing with the Gussets is that it is Sexton's and as long as he wants to keep it going, Josh and I will do it. But Sexton is the leader.

MRR: So Armitage Shanks is more like your own band, then? It's more of a democracy?

LW: Well, the Gussets is democratic ...

MRR: Well, the Diamond Gussets is like one person's personal vision.

LW: Yeah, the Shanks is more of a communal thing.

MRR: Tell me about the Fratshak and your involvement in it.

LW: It's more what my partner Josh does. It used to be once a month at a place in Euston. It was initially a club where there's a lot put into decoration, with a different theme and the suitable decor. It was good fun, a good laugh. There'd be bands on and a cabaret act. Get the costumes and don't rehearse and come on at 1 o'clock in the morning, just do it. We used to stay open til five in the morning. Josh used to DJ, I'd DJ, Barbara *(from the Diaboliks)* would DJ, we'd bring in guest DJs. The original idea was to play bands from only before 1966, but it's diversified since then. *(They also used to sometimes screen Josh's no-budget Super 8 films at these, which Liam describes as similar in sensibility to very early John Waters and which feature members of the Toe Rag stable in their*

casts). Just a good night out to drink, see some bands, have a laugh, see some nice decor. That venue closed down and we've been trying with other places, just doing the occasional one-off while we're looking for a permanent new place *(one such one-off was their Christmas party last year, Fratshak's Festive Farmyard Frolics).* While we're looking we'll do a one-off to try out a new place or if there's a band coming over.

MRR: You recently presented Dick Dale's show over here. Who're some of the other bands you've brought over? Wasn't the Trash Women show here a Fratshak gig?

LW: No, Trash Women came over after Fratshak had finished, so that was a shame. But we had the Phantom Surfers on, the Mummies on. The A-Bones. Those were the American bands. Mostly we've had English bands like The Kaisers, Thee Headcoats, Sir Bald Diddley, Earls of Suave. The Squares from France. Loads of different ones.

MRR: Who are some of the bands you've recorded lately that MRR readers should watch out for?

LW: The Country Teasers I really like. I've just done a 10" record with them and I think they're really good. I think some people might be a bit upset by the lyrics, but I think that's a good thing because that's why the lyrics are like that. I'm not going to go into it, because you can hear it for yourselves, but if you take it the wrong way then it's your own problem! Another good band is the Neanderthals. They've got a single out called "The Werewolf from Outerspace" that I really like. I did a complete album with them that should be coming out soon on an American label called Spin Out. The Diaboliks. There's going to be an EP on Vinyl .Japan of four garage bands and I produced three of them: Diaboliks, Action Slacks and the Hellcats. There's a Cee Cee Beaumont album coming out. They're an instrumental group and they're pretty good fun. The thing is, I always forget! When someone asks me who all have I done lately, I can never remember. I just think of the band I did that day. Or if someone asks, Who's coming in? And I think, Who is coming in?! I can't remember unless I'm by my diary. It's not that I'm bogged down, just that I get wrapped up in so many projects. Lots of new Armitage Shanks stuff. We've got 15 records due out this year! Two LPs and loads of singles coming out.

MRR: Fifteen records coming out?! It sounds like you follow the Billy Childish approach of being very prolific.

LW: I think it's good to be prolific but there's no great plan behind it. The only reason is because lots of people have come up to us and asked Oh, would you do a record for us? And we've said Yeah, OK. It just happens that it's built up and now we have 15 records coming out. Fortunately quite a few people like us who run record labels. We're quite lucky, really. *(One of the most intriguing of these promises to be the upcoming Shanks cover versions LP on Vinyl Japan, "20 Great Punk Hits from the 70s").*

MRR: What tips or advice do you have for any punk bands reading this about to record for the first time?

LW: If someone comes up to you and says I really like your band, do you want to put a record out?, say "Yeah, definitely." Why not? I can't believe people who are offered to do a record, there's going to be 500 copies and maybe the person putting out the record is willing to split the recording costs, and people are moaning "Oh no, what if they rip us off?!" If someone is putting out 500 copies of your single, fair enough — it saves you from doing it. Don't be too precious about it. Say "Give us £100 for recording costs and some of the records." Keep the master tapes or make sure you have a copy of the master tapes, and really you have nothing to worry about. As long as you haven't signed something that gives them the rights to your soul! Especially if it's just one person and a friend doing their label. That's what I'd like to stick with, records with various labels of people who actually like you. If they're on that level, they're not doing it for personal gain, they're doing it because they're a fan of music. They want to do something with music, maybe they can't play themselves but they still want to do something with music. I think people should support these people. I just like it when people ask us to do a record!

I had been calling up local bands for review material, and one day I got home only to find twelve little packages por moi. Well, guess what? They all sucked! Except for this, the only 7" in the pile. I'm Yael Grauer from the 'zine *Live Beat*. Thorazine is kind of an ironic name for this hardcore punk Philly band that rocks like no other. The distorted guitars combine with the pulsing drums and incredibly intense vocals for a very unadulterated purely enegetic sound. They actually drove up an hour to see me for this interview. It was done over pizza at Rocky's in Dresher on February 5, 1995. They're touring in September, so go see them!

THORAZINE

MRR: Who are you, what do you play and how long have you been playing it?

Dallas: Dallas, drums, and over ten years

Ross: Ross, bass, 15 years

Elliot: Elliot, guitar, 3 and a half years

Jo-Ann: Jo-Ann, vocals, all my life! I used to talk all the time since I was little. This is the first band I've been singing in, about a year and a half. I was singing in the shower a long time though.

MRR: How did the band get together?

Dallas: I was in a band called Afterbirth and we needed someone to record us, and I used the computer and got ahold of Elliot, and he said that he would come down and record us in exchange for me playing drums for his band. He recorded us, and after he recorded us, he asked if it was okay to pick up a guitar and mess around and we said okay, cool. So he started playing and me and the bass player Fed, who's in the old picture you have in the back of the 7", me and Fed liked Elliot's guitar playing better. So what we did is we asked El if he wanted to join and he said yeah, so little by little we kicked the other guy out and then we kind of reformed with him.

Elliot: Little by little? It was like, "We're quitting."

Dallas: It was like, "We're quitting. Come get your stuff out of our living room." As soon as he came, I called Elliot and said, "Okay, come move your shit in, and then we formed. It was just me, him and Fed.

Elliot: That was the bass player and the singer.

Dallas: Then Fed quit, and we found another bass player. We needed a singer, and this guy Adam was supposed to become our singer. He never showed up for practice, rehearsal, whatever you wanna call it, it was a Friday, he didn't show. So we went to McGlinchy's, the bar she (Jo-Ann) works at. We get there, and I'm fuckin' mad. I've got nothing on my mind except for finding damn Adam because he didn't show up. I'm ready to get things rolling again. So we get upstairs, she's at the bar and we sit down and Elliot starts noticing her. He's like, "Look behind the bar! Check her out, check her out!" And I look over and I'm like, "Yeah, so what, who cares." All I can think about is getting my hands on Adam. So he's still, "Look, look, look!" This goes on for a few minutes. Then he comes up with a good idea, he says, "You know, she works at this place, a lot of musicians come here. I betcha she knows a singer. Let's ask her" So we call her over, she comes over, "YEAH, WHADDAYA WANT?!" because she thought we're gonna be like...

Jo-Ann: Which is like what they do.

Dallas: Pretty common. So she comes over, "WHADDAYA WANT?!" "Do you know any singers?" She stops being surly for a minute and she says, "yeah." So I say,"who?" She goes, me!

Jo-Ann: I quickly turned around and ran to the other end of the bar.

Dallas: So right about then I'm like, oh shit, here we go, girl singers. I've always had a thing against girl singers because they soften the music, like the Breeders, I don't like that. So when she said, "me," I'm thinking to myself, "Oh yeah, here we go, this ain't gonna work." And Elliot's like, "Give it a shot anyway! Give it a shot anyway!" So I said, "Okay, here's my address and my phone number, Sunday, show up and we'll do it from there. She showed up on time and I still have like big doubts. So we get behind our instruments and we play this song two or three times. We gave her the lyrics and kind of mouthed our way through because none of us are singers. We mouthed our way through and said, okay, this is the fourth time we're gonna do it. Now you know how the words go and how the music goes, just wing it. Little did we know this was the first time she had ever done it, because you never know. So from the first two syllables, right away I was into it. We've been together ever since.

MRR: I though you were a guy the first time I heard it.

Jo-Ann: That's okay. I've been trying to be a guy my whole life.

Elliot: And we've been through six bass players, and then Ross.

Ross: I saw them play a couple times and I really liked the band a lot and I wanted to join the band.

MRR: Even though they already had a bass player?

Jo-Ann: He goes up to us and says, "You guys need a new bass player, give me a call!" We said, "This one's gonna stay. Really. We've been through a lot but this one's gonna stay. Two weeks lateRoss: "Hey Ross, you wanna come audition?" Our last bass player couldn't tour because he was gonna get a scholarship to go to school. He was in community and he was gonna go to Penn if he did well, and got his Masters, so we was like, "Uh, I can't go guys...We're right in the middle of recording a 7" and I can't stay."

Ross: So his picture's on the 7". I'm not on any recordings yet.

Elliot: But we went on tour with him.

Ross: We did like 3 shows and then we rehearsed for about 4 weeks and then we went on tour.

MRR: You did shows before you rehearsed?
Jo-Ann: He did, yeah. Well, we rehearsed like two weeks before his first show.
Elliot: We had three or four rehearsals before his first show. He learned it all real quick.
Jo-Ann: The only reason I showed up is because...
Dallas: She wanted to do him. He wanted to do her. What was funny though was that sometimes at rehearsal she would get there early and she would say to me, "I'm really into Elliot...but don't tell him." And then when she'd leave, he'd hang around and say, "I'm really into Jo-Ann. But don't tell her.
Jo-Ann: I had thought about all these auditions in the past, and a lot of talk from other bands in the city that I had been hanging out with, they'd say, "Learn how to play bass, shut your mouth, you're never gonna sing for a punk rock band," that kind of thing. So I just never tried, and then I saw these guys and they weren't like intimidating me, and I was just like, "And if I show up, maybe I can talk to that guy again, even if they don't take me" and so I did.
MRR: So what's it like singing with three guys?
Jo-Ann: Oh, it's good! I love it. I get along better with men than I do with women anyway, so... It's weird, because I only had sisters, I never had brothers.
Elliot: That's probably why you get along with men so well!
Jo-Ann: ...and I like it, it's fine. In the beginning I was kind of worried about the fact that they considered me "the girl" and they were "the guys" but that only happened for the first two rehearsals and after that it was just us, not a gender thing.
MRR: Do you get any attitude at shows or anything?
Jo-Ann: Sometimes when we play, especially if we're playing in a place where there are men who have their girlfriends with them, and they're girly-girls with high heels and dresses, the girls leave immediately and the guys all stay. And the other thing I find is that I find that a lot of women come to see me, "I love that Jo-Ann, I wanna get in her pants!" and that's okay too, well I'm bi and that's okay for me.
Dallas: We take more attitude than she does because right now it's in to be lesbian or bi, so a lot of women come and pretend we don't even exist, that it's just Jo-Ann on stage there by herself.
Elliot: More so from the hardcore lesbians who come up. At least in the beginning, I'd be like, "Thanks for showing up," and they'd say, "We came to see Jo-Ann."
Jo-Ann: I come across as being really aggressive and angry, so people kinda go, "Don't fuck with her."
MRR: How has punk rock changed your life?
Jo-Ann: The first time I heard punk rock I was 13 years old. I guess I was 14, I was in 9th grade, and I went to a Catholic school, and some kid played me the Dead Kennedys in the lunch room, and my life has never been the same. My life was totally different from then on.
Dallas: For me it was Motorhead, which isn't exactly punk, it was the first band I started buying albums and following and stuff, buying posters and that kind of shit for. The first band that was a big eye opener for me was Motorhead. Going from what was out then, Parliament, funkadelic and anything like that to Motorhead was like night and day. The first band that really woke me up was Motorhead.
Ross: I lost my virginity watching a New York Dolls concert, that did it for me.

ANTIQUATED MALE

I've got a small bone to pick
You walk around,
you say I'm sick
You wanna say I'm a psycho bitch
I'll show you a psycho bitch
You walk around all over town
You call women whores,
you put 'em down
I hope your day will come
And someone splatters your brain with a gun
Led around by your dick
I wanna puke,
you make me sick
Get a life, get a clue
Fuck you, fuck you
All you do is drive and drink
I hope someday you stop and think
Of all the people you fucked around
I hope you feel,
Down, Down, Down
You talk about your friends behind their back
Call your woman your crack
If any woman had a brain
They'd know you'll just cause them pain
Led around by your dick
I wanna puke,
you make me sick
Get a life, get a clue
Fuck you, fuck you
I finally got wise,
finally got smart
Don't need your fucking auto parts
Finally your friends will know
It's all a facade,
it's just a show

Elliot: I didn't get into it until later on. Angry Samoans and the Ramones were the first bands that I got into.
Jo-Ann: But has it changed your life?
Elliot: Of course! Definitely.
Jo-Ann: How?
Elliot: I'm in a band, it's what inspired me to pick up a guitar, you know? But the first punk rock show I saw was Suicidal Tendencies, that woke me up.

MRR: So what are you working on now?

Jo-Ann : We're gonna do another 7" with Black Hole records in Philly.

MRR: When you went to Austin, did you meet the guy who does the zine *Thora-zine*?

Jo-Ann: We didn't meet him.
Elliot: He came to see us and we missed him somehow and he left.
Jo-Ann: He talked to the woman who was our roadie and I sent him a package but he never got back to me. People who came to our show in Austin would come up to me and say, "Are you involved with *Thora-zine* the fanzine and I'd say, "no, we're from Philadelphia."
Elliot: Who came first, the zine or the band?
Jo-Ann: The zine did.
Dallas: The zine was out way before us.
Elliot: Just for the record, we didn't pick the name from that.

MRR: How did you get the name?

Dallas: We were Afterbirth and we had to come up with a name because we were starting to not get gigs because of the name.
Elliot: We had gotten a bad name and we had already changed. So we were sitting around, thinking of cool names. One of the names we thought we'd like which was already taken was the Morphines. So we were just thinking, "What's another cool drug?"
Jo-Ann: Ed's sister had been on thorazine.
Elliot: Yeah, he was explaining all about that, and I thought, "That's a cool name! Why don't we go with that?" It just stuck.

MRR: So what would you choose, coffee, tea or thorazine?

Dallas: Coffee.
Elliot: Coffee.
Jo-Ann: Tea, not hot.
Ross: A special blended brew.

MRR: Tell me about the worst show you ever played.

Jo-Ann: The Firenze
Elliot: We stopped like three songs in a row halfway through.

MRR: Why?

Elliot: We just lost each other. Everybody forgot where everybody was.
Jo-Ann: I felt really embarrassed.
Elliot: Other bands were laughing at us!
Dallas: I forget the other two bands, but one guy was right up front.
Elliot: He had heard a lot about us and thought, "They gotta impress me."
Dallas: We fucked up.
Elliot: With live performances you're gonna have bad nights and good nights, you know?
Jo-Ann: We had our tails between our legs
Dallas: Every now and again you need that though.
Jo-Ann: It sort of drives you on.

MRR: Who does the lyrics?

Elliot: All of us. Some songs we might all have an influence on when we talk about it but for the most part it's Jo-Ann and Dallas. Me and Ross usually do the music.
Jo-Ann: But when Fed was in the band he did "Jacob".

MRR: Who's that about?

Jo-Ann: Himself. He wrote "Away" and "I Don't Know"

MRR: On "I Don't Know," who's Janet?

Jo-Ann: Fed quit the band, and when he quit, he just disappeared and never called and stuff. So when we first got Thorazine together we were doing two songs that were Afterbirth songs and bringing them in giving us a start, something to rehearse, and "I Don't Know" was one of them, and all we had was a recording of the song. We were trying to decipher

what Fed was saying and writing it down. That one line, we could never figure it out. Later, Fed told us it was "In a dead end job I am..."
Dallas: "But I've got better plans."
Jo-Ann: But when he said it it sounded like "Dammit Janet, chop my head off." It was weird, it was kinda "This is what it sounds like to me guys" and they said, "Yeah, that's okay." The first time Fed came out to see us, because he had started calling and reconciled and came out to see us, he was laughing. I sing "Dammit Janet" to this day. Since we had started rehearsing it I was doing that and when he told us it wasn't that it was 6 months later and we'd been doing the song for six months it was like, this is how I do it, this is the way it is, and I'm not changing it! So we just left it.

MRR: Who wrote "Antiquated Male"?

Jo-Ann: I did.

MRR: Is that about a particular guy?

Jo-Ann: Uh-huh!
Dallas: It was about Adam
Jo-Ann: The guy who was originally supposed to sing for Afterbirth. He was a roommate of Elliot's, and he was really into having sex with women and getting them pregnant and then when they go to have the abortion not paying for it, telling women a lot bunch of lies like, "Oh baby baby baby, you're mine" and then turning around that same night and go be with someone else.
Dallas: Can I say something in his defense? I blame half of it on him and half of it on the women. He was one of them Paul Newman looking guys and they all knew he couldn't keep a steady job. All he wanted to do was ride his motorcycle and screw women and drink. So the women he was messing around with all knew this and they got involved with him anyway.
Jo-Ann: And I would go over to Elliot's house and he'd sit around, "Yeah, she's not my woman, she's my CRACK!!" and all this bullshit. I couldn't even hang out in his apartment. I was like, "Elliot, you gotta come over to my house, or let's go somewhere, I'm not coming here anymore." So Elliot and I were together for a number of months and things were getting rough and we were trying to decide whether to break up or stay together. We wound up staying together but I was very upset and Adam, I wound up having to work that night, came into the bar where I work. I got real upset,.and I had to leave, I started crying. I was just really upset about this. Adam went and found Elliot and was just like, "Fuck your girlfriend or leave her..." then the next day, "That Jo-Ann is a psycho bitch!!!" He got my SO upset I wrote a nasty song about him.

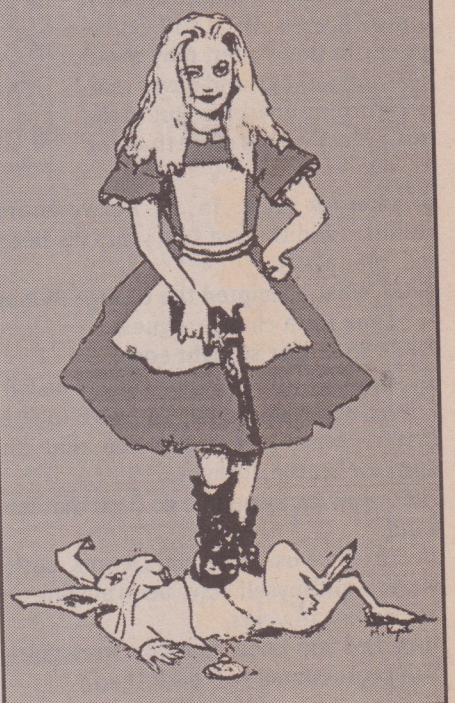
MRR: Does he know?

Jo-Ann: He knows and he's HONORED!!! That's what a bonehead this guy is! We don't see him much anymore.
Dallas: But I blame half of this on the women and half on him because they knew what kind of a guy he was.
Elliot: And if they didn't know they figured out really quick.
Jo-Ann: The story is just me being angry at him and what he did, and when he'd sit around in the living room in his underwear scratching his balls saying, "Yeah, she's my crack." And in the end it says, "I finally got wise, I finally got smart, don't need your fucking auto parts" because he came to my bar and we started fighting while the other bartender said, "Look, you're flagged until you settle this with her, you can't come in here and upset her at work." And he said, "I'm gonna take the parts that I put onto your motorcycle!" I was like, "You can HAVE your auto parts."

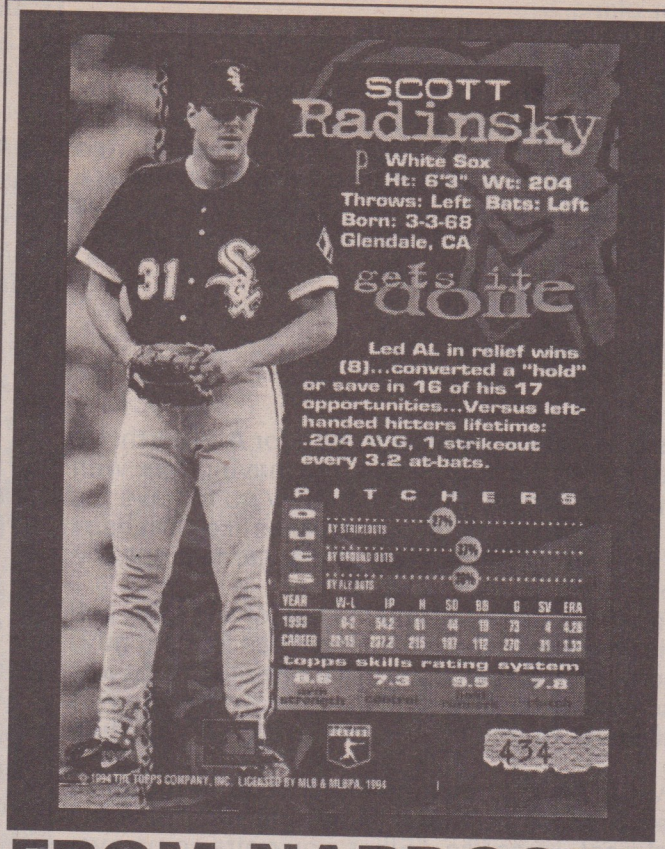
MRR: Any closing comments?

Dallas: There's a closing comment that we all talk about and we joke about but it's true. You don't have to be fucked up to be a musician.
Jo-Ann: Well, we're all fucked up in certain ways but not on drugs.
Dallas: Shoot, snort, you don't have to go through all that
Jo-Ann: We all have used drugs but I haven't used drugs in a couple years
Ross: There's a time and a place for everything. For five days I went to Colorado just on vacation and we tripped on acid every single day because we were in the Rocky Mountains, and that's like the perfect setting to do that. But if I'm back home in Philly I'd rather get shit done.
Jo-Ann: We all have jobs and we all pay our bills

SmithKleins Beecham is suing Thorazine for the name because they don't want their product to be associated with punk rock. How pathetic. I'm not personally on Thorazine, but I managed to dig up their address, so send hate mail to: SmithKlein's Beecham, One Franklin Plaza, Philadelphia, PA 19101. Coffee, Tea or... Thorazine! 7" available for $ from Hell Yeah, PO Box 1975, Burbank, CA 91507. Write to the band 258 S. 46th St., Philadelphia, PA 19130, or e-mail them (not the one on the photo) new e-mail: Dallas 25@1x.netcom.com) or call (215) 748-5613. You can also get a shirt with that girl stepping on a rabbit for $10 and postage. Come see them when they go to your town. The next issue of my zine is going to have the full, un-edited version of this interview. To preorder that issue, or to get the one that's out now, you can send me $2.00 and three stamps @ *Live Beat*, 3238 Lenape Dr. Dresher, PA 19025.



by tim yohannan



FROM NARDCORE TO HARDBALL

TEN FOOT POLE

Chicago WHITE SOX

MRR: Scott, how old are you?
SR: Twenty seven.
MRR: When did you first become aware of punk rock?
SR: Late 1981.
MRR: How did that happen?
SR: Friends that had old brothers that were going to shows turned us on to music. We'd slam around the house, you know, mom and dad's house in Simi Valley. (laughs).
MRR: What was the first show you went to?
SR: I want to say Fear/Social Distortion/Anti/RF7... that was my first real 'official' show.
MRR: You were in junior high? When did you start Scared Straight?
SR: In ninth grade, I guess. We entered a 'battle of the bands' contest and beat all these Journey-type bands. Cool.
MRR: How did you get hooked up with Doug Moody and Mystic Records?
SR: Who didn't? Just by playing shows in Hollywood. They would come out and ask us to do a compilation—I think it started with "Nardcore", and it kinda went from there. We were 13 and it was free, it was fun, put out records.
MRR: Then what?
SR: We did it pretty much full time till about '86, then I graduated high school and we all went our own ways. We'd still get together in the winter, play about 5-6 shows a year, and never really recording anything. But in the last 3 years we did more than the previous 8 years. In '84-'85 we toured the country, and the last few years it's been more like that again.
MRR: What prompted the change in name?
SR: Time for a change, I guess.
MRR: No longer straight edge?
SR: I don't think it had anything to do with that. I don't don't know that we were 100% behind that anyway. It was just the time that we outgrew Scared Straight.
MRR: How many people go back that far in the band?
SR: Three of us. Steve and Dennis, both guitar players, and myself, have been playing together for at least 10 years.
MRR: Did you know that you were going to go into professional ball back then?
SR: I got drafted by the White Sox in my senior year of high school. I chose not to go to college. I think I graduated on Friday and on Saturday I split for Florida and have been playing baseball ever since.
MRR: How long were you in the minors?
SR: About 4 years. I started out in Sarasota, Florida, played for a few months in an A ball league, the Carolina League, somewhere in Virginia, then South Bend, Indiana.
MRR: Was that AA or AAA ball?
SR: It was the lower of two A ball teams. I played there the whole season and then jumped to the Big Leagues.
MRR: That's pretty unusual, isn't it?
SR: That's what they say, pretty fortunate not having to go to AA or AAA.
MRR: What year did you make it to the majors?
SR: In 1990.

SCOTT RADINSKY...

You think your life is confusing? Besides trying to find an off day in the baseball season to do this interview (Scott is a pitcher on the Chicago White Sox, and the season lasts *eight* months these years), Scott has the responsibility of being a married man and is also recovering from an exhaustive battle against Hodgkins Disease, a form of lymph cancer.

Besides that, he is a singer in a band (here's where the confusion really begins). Scott sang for a punk band that used to be called Scared Straight, which then changed its name to Ten Foot Pole. Last year, while taking the baseball season off to recuperate from chemotherapy and radiation treatments, the band actually got to hang out and play full time (it had always been understood as a part time gig, since it was Scott's band and he was away playing pro ball since high school). They got spoiled by this extra time together, though, and found they wanted to quit their day jobs and play full time now--a reality they might be able to make come true, having signed to Epitaph Records. So, the other band members decided to remove Scott from the band, going ahead as Ten Foot Pole with Dennis fronting. (This interviews was conducted just at the time it was decided that Scott and Ten Foot Pole would be parting company, adding to the confusion).

While the remaining band members' desire to go 'pro' themselves is understandable (Scott makes tons playing baseball), this does leave him high and dry and a bit displeased without a current musical outlet, feeling that if the Ten Foot Pole guys wanted to go on, they should have formed a new band with a new name. (This is getting more complicated than the baseball strike negotiations).

But Scott promises that at the end of this season he'll be back with a new group, hence the remaining title to this interview...

...AND A BAND TO BE NAMED LATER!

MRR: So you've got a band, play a professional sport, are married—how do you balance all of this?

SR: I've been married for about 3 years and the band thing has picked up these last three years, so those 4 months off between ball have been pretty demanding. I don't know how I've managed it. Go off on a 5-week tour, come home, hang out a bit.... my wife's really cool about this and will go to a few shows on the road, then we come home and take a month off before heading back in the middle of February. I haven't had much time to do anything else.

MRR: Who was writing the songs?

SR: I'd write a lot of music and lyrics, and we'd send tapes back and forth through the mail. They'd work too, so they'd try to write stuff as well, scheduled around the 4 months of winter.

MRR: Now that you're on Epitaph, has it changed things?

SR: Well, the time we've put into a 4 month period might be the equivalent of what some other bands put into a 12 month period. The label has mainly helped out in touring, better response at shows.

MRR: So that's what you'll be doing when the White Sox don't go to the World Series!

SR: (laughs) Exactly!

MRR: Being a baseball, I was hoping we could talk a bit about the game. Are you not a fan?

SR: Starting back in high school, I had a good arm and pitched, but I was not into the whole 'sports scene'. I didn't hang out with the jocks, got a bad taste about it all. I did my baseball thing, but I didn't want to be categorized. But I love the game itself, from the first inning to the ninth inning, but I hate all the bullshit that goes along with it.

MRR: For me, baseball is a real game, as differentiated from other "sports", and I guess I thought that baseball, because of its pace and structure, attracted a different breed, less jocky, more individualistic and eccentric.

SR: There are those pure fans, but the way the whole thing is marketed, millions of dollars at stake....

MRR: So the effect of capitalism on baseball is about the same as it is on punk rock...

SR: Billions of times more!

MRR: So the mentality of your average baseball player is not that different than any other jock?

SR: I've met some decent guys, but I think about 80% are what you remember in high school as a typical jock. Nose in the air, too good for everybody. On the field, you're all wearing the uniform. But at the end of the season, I go home and pick my own friends. And punks don't know I play ball, either. Maybe after a 5 week tour, about 3 people will have mentioned it. Because it doesn't fit my personality, I don't care to have the two mix.

MRR: Do your teammates know you're a singer in a punk band?

SR: A few do, but they have no clue what kind of band. Some people think I play drums, they don't know, they don't care. I keep my distance. It's not so much a defensive guard, it's just we don't have a whole lot in common. It's just my living.

MRR: Last year you got cancer and have to drop out and go into chemotherapy. How are you doing this year?

SR: Kind of slow. I thought I was a little further along than I was at the beginning, but the more I tried to do the more I set myself back. I've backed off the last couple of months and let time run its course. It's not something you can rush. The therapy was extensive and hard, hits your body hard. It takes time. I tried to get into shape, but I'll be ready by next February. I'm at about 80% now, and I can feel the difference from February to now, but it'll take more.

MRR: I'm surprised the White Sox didn't send you back to the minors to work your way back up. Is that because they have so much faith in you?

SR: I think so. They talked about it, but because of the baseball strike and spring training being really short, I had only 4 innings pitched in about the last year-and-a-half. I sure wasn't going to volunteer the idea to them! It would have been the best plan, but if they want to use the season for rehab, that's fine.

MRR: I guess they're so out of it in the standings that they don't care.

SR: Exactly, and I'm getting more guaranteed work to help rebuild for next year. That's fortunate for me.

MRR: Has having cancer affected your outlook on life at all?

SR: Somewhat, but I've pretty much never taken too much for granted anyway. I've always appreciated everything and worked hard for everything. It just makes me have an appreciation for other people that have to go through this. I'm still the same, basically.

MRR: You don't feel more mortal? I'm at 50 and going through it, so maybe I can take it in stride because I've lived a lot already. But if I were your age, I'd feel different.

SR: There were a few hours before I really knew what it was where I thought "Is this it?" But because I don't take things for granted, I appreciate being here every day.

MRR: Written any songs about it?

SR: I've written zillions of scribbles on paper but not formally. I'd rather pick up and play my guitar to make some riffs here and there. When I get back home I can concentrate 100% on songs and lyrics. There's inspiration there,

BACK BEFORE AAA BALL

though. Most of my songs are everyday life stuff.

MRR: What aspect of making music do you get off on the most?

SR: Getting on stage and watching people have fun.

MRR: Lots of changes in the crowds at shows these days compared to Olympic shows of old, huh?

SR: It's interesting though, with either me getting older or the crowd getting younger. Both, I guess. Shows have gotten bigger again, but it's more commercial, like at the Palladium, where it's pretty mellow compared to years ago. No more gallons of vodka in the parking lot. I don't think the Nancy Reagan slogans are responsible, but kids don't seem to be rebelling. Punk rock has changed, the message isn't as radical. One thing that surprised me last year when we played some shows was the age of little kids... 9, 10, 11 years old, their parents picking them up at the door. Crazy! A lot of young kids!

MRR: Back to baseball, what do you think about the strike?

SR: I'm of two opinions. One is the players' side. There were a lot of things the union tried to do that I don't believe in because I see greed on both sides. Certain markets can't afford to compete with other markets, and the owners are in a position to do something about that, to split it up and make the game competitive so not just the richest team wins. Though our owner, the head of the owner's committee, is getting payback because he's got one of the most expensive teams and we're in last place. Payback is a bitch! I do appreciate what players in the past have done for me, paved the road for me, but I don't honestly think I can make it any easier for someone else coming up now. It's an incredible living when you get to the major leagues. You have nothing to bitch about, that's my opinion. But there's other people who want to make 4 million instead of 3 1/2.

MRR: This is more money than you ever thought you'd be making.

SR: Oh my god!

MRR: Any words of wisdom to any aspiring punk rock baseball players?

SR: Take a non-attitude, non-jock approach.

MRR: Is there a lot of peer pressure on you to conform?

SR: None at all, at least in my organization. I go to the ballpark in a Lagwagon t-shirt and nobody says anything to me. People have generally accepted me for who I am, as a crazy son of a bitch, that's cool.

MRR: Like living in Chicago?

SR: It's great in the summer, lots to do.

MRR: Go to any shows?

SR: Yes. I saw the "Bad Religion/Pearl Jam Stadium Tour" (laughs). Pennywise was just here, there's shows going on all the time in the city. My first year here there was a cool place out in the suburbs, saw Screeching Weasel and Bollweevils there. Really cool place, but I think it got shut down so there's more shows in the city now, but they're not all-ages. Maybe I get to 10 shows a year during baseball season.

MRR: What's your best pitch, Scott?

SR: Fastball. Around 88-90 MPH. I throw a curve ball, too. That's all I've learned in about ten years!

MRR: Are you mainly a middle relief pitcher or a closer?

SR: Late relief, 8th inning, ninth inning.

MRR: What's your ERA this year?

SR: To be honest with you, I don't know.

MRR: Is that because it's bad?

SR: No, I don't even look and have no clue where our team stands. I'll check it out in the last week of September. If I looked at it, it would just keep getting higher and higher anyway, so I don't pay attention to it. Not that I'm superstitious or anything.

MRR: I thought all baseball players were superstitious?

SR: A lot are. One day I listened to the new Samiam record and then pitched really shitty that day. I will not listen to that before a game again.

MRR: Well, it's a bad record anyway!

SR: Regardless, whatever record it was, I still wouldn't listen to it again!

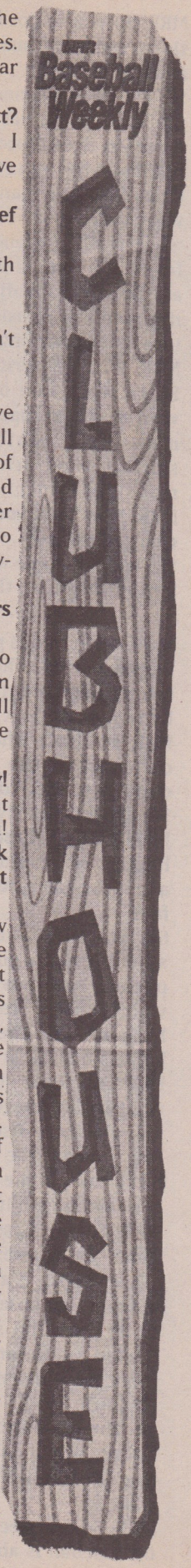
MRR: When you leave the ballpark after a bad game, do you shake it off?

SR: After I've destroyed a few things! I was talking to one of the clubhouse kids the other day about people who snap. He's been there 13 years, and he ranked me right up there with Greg Luzinski as far as smashing things up. I'm pretty proud of that. The other day, a bat company brought me a bat with my name engraved on it. The guy said it was an extra strong bat, specifically for me to beat something when I comer out of a game.

MRR: I didn't think pitchers got their own bats, especially in the American League with the designated hitter!

SR: They don't get their own bats!

NOW IN THE BIG TIME



This interview was conducted on a characteristically cold German Spring night in Frankfurt, at 5 am. in the monstrous main train station's McDonalds "restaurant". Although Wizo has three members, only the lead singer, writer and composer, Axel, was ready and willing to grant this interview, therefore since Axel is the creative impetus behind Wizo, I have no idea of the integrity of its other musicians. Playing in a punk band implies maybe a certain lifestyle but not necessarily a mentality— as with being a consumer of punk or part of its scene.

Wizo comes from the Stuttgart region, a small but powerful industrial area about 150 miles southwest of Frankfurt. Stuttgart comprises approximately 150,000 people, is the capital of the state Baden-Wurtemburg and the home of among other industrial/military complexes, Daimler-Benz (Mercedes), and also Porsche. What we're talking about is a population credited for its automobiles, of a region where NATO military headquarters are situated, and the overt or covert military support through Mercedes-Benz of such notables as Zhirinovsky, Yassir Arafat, and all those yuppie assholes who consider this twisted peace symbol of prestige and power. Power it is, and the Stuttgart "Schwaben", as their cultural region is called, have probably one of the highest standards of living, per capita, of anywhere else in the world. Main motto: do not disturb the status quo. There is however, this punk band, Wizo, which does. Interview by M@d Von Josefsberg.

WIZO

pic: Wolle Bock

MRR: Okay, so instead of going into "when did Wizo start, how long, why, where and how?", "I'm just gonna' go into other things. There are two other members of the band, the bass player..?

Axel: His name is Jörnie..if we put our last names, we'll only have these stupid little teenagers calling us all the time. And there's Charlie, the drummer. And they're both almost my age.

MRR: Which is..?

Axel: Good looking, smart.

MRR: Sexy?

Axel: ..and they're masters on their instruments. And they're 150% punk rock, without looking like that, but that's the good thing about punk rock, you don't have to look punk rock but you can be a punk rocker.

MRR: Um..let's see..Wizo comes from what used to be (according to survey) the wealthiest city in Germany, Sindlefingen—it's the seat of Diamler-Benz, the biggest German car manufacturer. (Sindlefingen is 15 mi. west of Stuttgart, there are also three other plants located in Stuttgart).

Axel: Not only a car manufacturer..

MRR: Weapons manufacturer.

Axel: And they got their fingers in all other dirty businesses that you can think of.

MRR: So for Wizo—this is a punk band in an area where techno music is predominant, health care is mandatory (according to German law), basically almost everyone has what they need and not only that, they have much more than what they need. There's a certain mentality in this area which is hostile to punks, and a bit hostile to alternatives.

Axel: What does hostile mean?

MRR: Aggressive..

Axel: Oh..

MRR: What would you say to that?

Axel: Basically I think it's not different from any other area in Germany, you know. Maybe some things are just more concentrated, maybe more obvious to see..but I would not say we are so much influenced by living in this Diamler-Benz city. The way we grew up is was so normal to us—like if you ask anyone else in a city that

has a big factory – like we were always used to all those Daimler-Benz workers who got their Mercedes-Benz a lot cheaper and drive them around for one year and then sold them and still made money off of it do they drive a big expensive car for free ya'know but they're still little shitters... and so whenever you got into an accident with them they almost got insane and they treated you like shit.

MRR: The fact that Wizo comes from this area, with its auto and weapons industry, Stuttgart has a certain mentality, plus its Nazi fascist past, which because Stuttgart has money-

Atel: Yeah, well you know, that's a problem maybe it's true what you say but it's nothing that kids like me who grew up in this city really noticed, you know? Maybe it's a certain mentality that made us become punks, because we did not want to fit in this "Leistungs Gesellschaft", and we always has this status symbol thinking in front of us because at a really early age, when I was eight or nine, I realized that it's so stupid to have a Daimler-Benz, or any other car because a car doesn't make you any better. But there were so many people who thought that..

MRR: They were conditioned to it-

Atel: And I just realized how small-minded they were and that made me become somebody that doesn't want to fit in this society, and I wanted to break out. That really gave me a direction at a really early time.

MRR: The pressure on you to have this status symbol

Atel: Yeah, but I wouldn't give too much weight because there's still a lot more going on where we are living and when you live there you just get used to it. You could ask someone living in Detroit and they would tell you that of course there's a car factory but it's not something that's influencing my life.

MRR: You never know until you really ask one, because it's very different in Detroit (small laughter). But uh, okay let's go to musik. Wizo is getting more attention? You're going on tour with Die Arzte, which is another Stuttgart band?

Atel: No, they're not from Stuttgart at all, they're from Berlin. They're some very big fuckers in Germany playing in huge halls in front of, like 8,000 to 12,000 people, they play huge festivals, their political position is absolutely okay, they just never had the meaning to put too much of the politics in their music. They just had another intention than we. But I know that the guys are really aware of what's going on, they are fighting against small-headed fascists.

MRR: How are they fighting? In their lyrics?

Atel: They do have songs like that.

MRR: And how else are they fighting?

Atel: I think they give money to organizations and they spend a lot of that for that shit.

MRR: Now you told me one of your songs, "Kein Gerede" (No Talk), you're being investigated by the DA because they consider it "terrorist agitation"?

Atel: "Terrorists supporting propaganda material", it's really ridiculous to us because this record this song was in was released already three years ago and NOW they found out that it contained terroristic lyrics.

MRR: Is it really terroristic?

Atel: Yeah, it is terroristic because we're supporting, you know this is song where we're putting together all the phrased that were used by the Left within the last twenty years, like "bombenlegen" (planting bombs). And we kinda had fun putting together all the phrases that people use and my original intention was to tell people that it's not enough to get all these phrases in your head and to know how to yell them but to forget to do something yourself.

MRR: Not to forget (Huh huh).

Atel: Yeah, not to forget to do something yourself. That was what I wanted to bring back into people's minds. But I'm using those phrases, and they have violent intention that the police are talking about now.

MRR: Has anyone every used your lyrics as an excuse to commit violence?

Atel: (laughing) I don't think so. So we don't know how this fuckin' DA got our names and our record, you know. We're not very astonished about where he's coming from, from deep down Bavaria which is like a very red-neck area like Texas or something. He's really having a hard time with our lyrics, he's trying hard to fuck us up they seeked our office and our distributor and really caused a lot of trouble because when we get sued, that it might be lot money that we have to pay out of our own pockets. So it's gonna' be kinda dangerous for the label situation and our band situation, but right now we can't worry about that, we have to go on playing our shows.

MRR: Right, you're going to Budapest.

Atel: We're playing our fourth Hungarian Tour. We have a long, old friendship with another Hungarian punk rock band, they're called "Aurora".

MRR: You also know NoFX in San Francisco.

Atel: Yeah, this funny thing's happening.. we played two shows with the guys from NoFX in Germany. We were supporting the band and after the shows "Fat Mike" came up to me and he said that he really like our set and he thought we were (laughing) one of the best German support sets that they ever had and two weeks later he gave me a call. He said that he wants to license our record and the funny thing about that is that we have now a record out in the US with the most German-the biggest part is in German songs-it's thirteen songs and eleven in German and two in English.

MRR: What's the name of it?

Atel: The record's called, "uuaarrgh." So it's pretty much the same record we released in Germany but he cut out a little bit and he wants to release it also in Japan and it's a great compliment for us to be a "Fat record" band because of the material he released on his label. We do love NoFX especially because they're a great band, and they're bringing, they brought punk rock to another dimension and I love them for doing that. Except that they are great guys now that we know them, "Fat Mike" is really cool and all the other band members are nice too.

MRR: When will this album be released in US, Japan, etc..

Atel: ..If everything gets done in time, hopefully in June in the US, Japan, Canada, and the rest of the world.

MRR: What would you say are major themes in your music, at least on your last album?

Atel: In our last album I can't talk of any major themes. There are a lot of things that I'm not satisfied with that I have a need to sing about, like all the ignorance in the people's minds and especially in the people that belong to this so-called scene that say they're so different and try to be alternative. They just wear a different uniform, they did not change anything.

MRR: Does this tie-in to this very rich Diamler-Benz scene where a real need for change doesn't exist?

Atel: I don't consider myself a Sindelfingen band, you know?

MRR: I mean the other people you're talking about-

Atel: What I'm talking about is the rest of the scene that I know and the rest of Europe. We were travelling around so much, we played more than 400 shows the last five or six years all over Germany and the neighboring countries: that is something I noticed all over the world.. I'm pissed about the people that say they are so tolerant and open-minded but they are sometimes more ignorant than other people are. This is maybe one of the main themes.. I'm not trying to only criticize the society, but beyond that this scene society.. the listeners of Wizo are no normal Diamler-Benz workers.

MRR: What's the main age group of your listeners? Is there one?

Atel: No, you can't say that. But we do have a lot of young people coming to our shows and I appreciate that because better I think they get in touch with our crap and we lead them to some other serious stuff.. and then they get into this punk rock scene (rather than) if they get lost to some Techno fuckers.. they become Michael Jackson fans or whatever.

MRR: ..Also Wizo is getting more and more success and you've said people have criticized you for being a "sell out" and this happens especially to punk bands. What's the difference between a punk band that's anti-establishment, so-called, and then they start to get into the commercial world and labels and major labels and then you get the censure or the criticism of the people around you..

Atel: ..Yeah, but that's one big thing, in my opinion, that people don't understand. You can be successful by using the correct ways of the scene without selling yourself out. We're not on

a major label, and we don't have a video playing on German music channels... it's nothing we depend on. A lot of people think it's only punk rock if a band sells their 500 seven-inches. But I'm making music such a long time, and there's nothing else that I want to make like music, it's the most important thing in my life and everything that comes along with it like travelling around, meeting other people, seeing other places, playing in different cities. It's the best thing that can happen to me and the rest of the band. That's the reason we started releasing records so that people will know us somewhere else and invite us to concerts. Now we're more well known, I don't want to say famous, and this is for me the possibility to play somewhere else, to have even more fun than before. There's lots of people who think, "Oh, they have those 17 year-old fuckers in the front rows, they can't be punk rock anymore because they're not playing in front of thirty drunken punk shit-heads."

MRR: What they consider a teenie fan club.

A+el: Yeah. So these people are just not thinking far enough. I don't know what they want, do they want a punk elite to come to their shows and only be having little, stupid parties? I think it's better if you play in front of a bigger mass and you're still the same and that's what's happening with us because we never change the way of your lyrics. We're still using the same words and the same language we used five years ago. We didn't give a damn about if we can sell more records if we don't us this or that word.

MRR: You played a show, you said, where you were censored on two songs.

A+el: Yeah, they try that in Germany. Right now this DA thing is going on and we're not wondering about anything else. There's some secret services in Germany that are really busy... They're so sick in their heads, you know, they try to censor you but they're not having a chance when we play in front of 600 people. They can try to stop us from playing one song, but won't. If they want us to pay money for that, they won't get any, they have to send us to prison for it.

MRR: What do you want to do in the future?

A+el: In the future it's pretty easy. We still want to do the same. We do not want to play the same old shit-holes that we played the last years. We want to see some other places in the world... it looks good in the Eastern Block countries, because we really work there a lot. Maybe we have a chance to play in Scandinavia soon, and perhaps "Fat Mike" or someone else gets to invite us to America soon: we would love to play some shows there.

MRR: Your new album has translations in English, right?

A+el: Yeah, I wanted this because I think it's very brave for "Fat Mike" to release a record with German lyrics because most of the Americans won't understand this. So I wanted to have a translation sheet there so that people know what we're singing about, 'cause I thought maybe it's interesting that they understand what our minds are set on.

MRR: It's important to spread your message?

A+el: Oh no, I wouldn't see myself like a preacher that has to spread a message.

MRR: I don't mean a message, but I mean the ideas, to people, to communicate them.

A+el: We have a way, in Germany, we use very mellow and sweet melodies and put some very mean lyrics on it. This gegensatz...

MRR: ...Opposition...

A+el: This opposition is something that I really like. It just don't come across if you don't understand the lyrics. Maybe some people will like the songs better if they hear the sweet melody and they understand that the lyrics are not like, "blah blah, I love you"...

MRR: ...That it's a total contradiction, what you would call a black cynicism, or a white cynicism - or whatever black/white means - "black" is "white" and "white" is "black." And it's important that a lot of bands just sing in English because they want to reach this international/American market...

A+el: Yeah, but there will be two English songs on this album and you can see how good my English is when it comes to writing lyrics. It's just a fact that I can't express myself as good in English as I can in German. I'd like to be able to, before I would make any compromise I'd rather like sing in German because German people do understand what I'm singing about. That's important to me too.

THE BOLLOCKS

The Bollocks are:
Farid (lead vocals); Ajip (guitar); Tom (bass); Adik (drums). By Luk Haas.

The Bollocks are free punks to the bone. They don't take shit from anybody and live their lives their own style. They don't care what people in conservative and Muslim Malaysia think about their mohawk haircuts, their ripped T-shirts and old army boots, coz they're free punks. So what if the police hassle them and, if they happen to catch them, shave their hair? Hair is growing back! Hell, these guys have guts! Moreover, they play totally head-rippin', straight forward 77 oi-punk with songs that I can't stop listening to and singing to, along the lines of 'Police Federation', 'New Arqam Punks', 'Chaos KP' or 'My Friend'. The Bollocks are the future and the tradition of punk, and if you over there dare listen to them, they'll probably set up new world standards. They also strongly support their own scene and don't hesitate to travel overnight all over the country to have a good spirited, old-style pogo. They'll have one song on Tian An Men 89 Records' first Malaysian punk comp EP (Tentatively called 'Punk Sok' Mo') and I don't see any reason why they shouldn't get LP offers from labels worldwide! Fuck! These guys are GREAT! Contact them now and order their demo for $5 ppd (world).

The Bollocks: c/o Farid, 97 Jalan Laxamana, OIY Jalan Cochrane, 55100 Kuala Lumpur, Malaysia, or: c/o Samsul (Adik), B 20 Kampung Baru, Kuala Lemapoh, 72000 Kuala Pilah, Negeri Sembilan, Malaysia

The Shitworkers are smiling, beautiful, barefoot punks from Malaysia. They smile because of name they chose--they will never have their name printed in full in the local papers. That's perfectly fine with them in this age where punk seems to be going more and more into the Malaysian mainstream news. Ah, the Shitworkers are not trendy punks-lah, for sure. No Doc Martens, no leather jackets, no buttons, no baseball caps, no lepak-lepak-- barefoot punks I told you.

Fendi (also guitarist for Carburetor Dung), the vocalist, is actually really shy, and at gigs usually prefers not to face the audience. Maslinda (also playing in You Killer Bikinis), the drummer, is bravely voicing out a women's rights to be punk in this male-dominated society and scene. Three cheers for her! Jijoe (also guitarist for Stone Crows) brings his own brand of melody to the band's music, while Joe Kidd (you know him) fuels the spirit with his six-strings. Ami (also playing bass in the Pilgrims DC) silently approves the whole thing, from behind his Ghandi-like spectacles and philosophical, Mona Lisa-like smile. The Shitworkers are bringing a fresh breeze of purity and simplicity into punk-lah. If you want to be their friend, and if you have a good heart, you're selamat datang to write to:
Fendi, 121-C Jalan Thamby Abdullah, 50470 Kuala Lumpur, Malaysia. Bye,
Lük Haas.

THE SHITWORKERS

OPPOSITION PARTY

The following interview with Francis, frontman of Opposition Party (OP), Singapore's veteran punk band was conducted by Lük Haas on the night of the 27th of January, 1995, about seven years after their first encounter which resulted by an interview published in MRR back in 1988. The whole thing took place again around the smells of Chinese food, this time at Singapore's Newton Circus open-air hawker food center. On the way back to Johor Bahru, Malaysia, that same night, Fadzil (of Mintakulburuj fanzine) and I got stuck in the huge Chinese New Year's holidays traffic jam, and had to walk the few kilometers left to go, via the causeway linking Singapore and Malaysia. Gong Xi Fa Cai!

Opposition Party is now: Francis (guitar/vocals); Kazuo (bass); Ray (drums); Danny (guitar). You can still contact the band at: Francis, P.O. Box 0436, Toa Payoh Central, Singapore 9131, Singapore.

MRR: Hey, Francis, still a punk after all those years?

Francis: Hmmm, in a way, yeah, we still play punk rock, although my hair is longer.

MRR: And still no album out?

F: No, we are just on some compilations.

MRR: Still looking for a record deal?

F: Yeah.

MRR: What about this 7" that you released in France, did you finally get all your copies and money?

F: No, we didn't get any money.

MRR: And how many records did you get?

F: One box, which I threw away.

MRR (shocked): Why?

F (laughing): No, I didn't throw it away. I'll keep it for ten years or so, when it'll become a collectors item!

MRR: So you'll sell them for like a hundred dollars each?

F: Yeah, a hundred dollars each!

MRR: Last time we met, you were the only punk band in Singapore and you were absolutely desperate about the future of punk in Singapore. It seems like you were wrong. There are so many bands going around here now, there are gigs and stuff, compilations, CDs, so what do you think about all these developments?

F: Well, we don't know because it kinda died down, there are not so many punk bands anymore...

MRR: Why?

F: I don't know, after you did interview me last time, that was '88, right, so right after all the bands started to come out, punk bands, thrash bands, death bands, all sorts of bands, yeah... so right now we still have a couple of good bands, but the others, I don't know, we didn't really see them for a long time, maybe they'll be around for six months or a year, and later they'll disappear.

MRR: So is it just a teenage trend or something?

F: Some of them maybe, not all, some are good...

MRR: So you played a gig for the New Year's Eve, right?

F: Yeah, it was good, except that the police came and stopped us...

MRR: They stopped the gig?

Kazuo: Yeah, so fuck off.

F: Too much body-surfing...

MRR: So it's still not easy to be a punk in Singapore?

F: Yeah, definitely not. Yeah, after Henry Rollins came to Singapore, the press printed pictures of people stage-diving, body-surfing, right, so they wrote "Do you want to see your kids doing this?", after that the government became ver angry, and banned all sorts of dancing, of body-contact during concerts. So organizers have to do a deposit of 2,000 Singapore Dollars, which will be forfeited if anybody started to slam. So concerts are very low now.

MRR: But you still have plans to gig in the future?

F: Yeah, in Malaysia. Malaysia is better, so much better.

MRR: You played quite a lot in Malaysia already...

F: Five or six times... Mostly in Kuala Lumpur, once in Seremban.

MRR: Your line-up changed almost completely, you're the only one left from the original band... so who are the new members and how did you get in touch with them, and what has become of the old members that I knew, Terence, Vernon and Willy?

F: Oh, that was a long time... they don't keep in touch anymore.

MRR: Absolutely not?

F: No, no.

MRR: Are they still punk?

F: No I don't think so.

K: They went straight.

MRR: And how did they leave the band, was there some arguing, or...

F: No they just left. They had to do other things.

MRR: And you had to look for new members...

F: Yeah.

MRR: And now how long the four of you have been playing together?

F: This line-up for more than a year, one and a half year.

MRR: Back in 1988 you were doing your National Service in the army, what are you doing now?

F: Actually I'm a millionaire now.

MRR: Huh? How did you manage to do that?

F: I invested in stocks, and after the first year I earned two million, I spent one and saved the other one million, so actually I have a car parked behind there, so I purposely walked in this way so you'd think I took the bus... (general laughter) No, actually I work in a company, a computer firm...

MRR: So you have a computer job...

F: Yeah, but I still can look the way I want.

MRR: Oh, that's cool.

F: Yeah, because I only talk on the phone, customer advisor.

MRR: And how's the scene nowadays? Is there any kind of unity, solidarity between the bands, or...?

F: I think the bands are quite united, but as usual, different music styles have different kinds of supporters, so maybe people into grunge don't like punk and people into punk don't like thrash. But for us we get a cross-section of all these.

MRR: Because you're a cross-section musically now.

F: Yeah.

MRR: I've heard that most of the bands were more into like New York hardcore, and there's not so many punk bands around...

F: There are quite a few I think, I see mohawks and stuff...

MRR: (Laughing) A new generation...

F: Yeah probably the punk revival...

MRR: I've read in some scene reports in MRR that people were talking shit about you and stuff, what are these stories about?

F: Right after the interview came out, all the bands started coming, and they were like a bit younger and we were a bit older, so a lot of misunderstanding... but now it's OK.

MRR: Are you still in touch with people from abroad? Back in '88 you were in touch with many people around the world, how is it now?

F: Quite bad...

MRR: Did you stop writing people or did people stop writing to you?

F: Both ways, I think it's my fault because I can't find any time to reply to letters...

MRR: How many demos did you release?

F: "Viva La Anarchy" first tape, then "It's Our Lives", then "Nightmare Visions"...

MRR: And that's it?

F: That's it.

MRR: I heard about one tape called "Baka Uta"...

F: Oh yeah, yeah, we didn't release it. I still have the master but we didn't release it, coz it was when we changed again, so I thought, never mind...

MRR: You have songs in Japanese now too, yes?

F: Yeah.

MRR: How many songs in Japanese?

F: Original song, one. Covers, one or two.

MRR: All the others are in English?

F: No Chinese yet...

MRR: But this is the biggest trend right now, the Chinese rock, in mainland China, Taiwan, all these record companies looking for Chinese bands to sign... I've heard there's a hardcore band in Singapore now singing in Hokkien...

F: Really? I didn't hear about it. I never see them at a gig...

MRR: It may be just a rumor.

F: Maybe they just play in the studio, but not live... Singapore still speaks in English, like Malaysia, in English, I can't imagine a band singing in Hokkien, weird huh? Maybe in China...

MRR: Kazuo, how do you feel about the local scene?

Kazuo: People just want to listen to the music, but so many people want to stop it, people can't even enjoy themselves, the police stops us...

MRR: Did you play in any bands in Japan before coming to Singapore?

K: Yes, but no big bands, I was in high school. Before I came here I was in Shizuoka, this is nearby Mount Fuji.

F: So where did you go in Japan?

MRR: Tokyo only. I was only there for a week...

F: What about Taiwan?

MRR: I was in Taipei, meeting the bands, people from the record labels...

F: Assassin?

MRR: I met Assassin, yeah, I went to this "Woodentop" pub...

F: Woodentop, no more, eh.

MRR: No more? Shit.

F: There's a new club called "Scum". Assassin is very famous now.

MRR: I just read that they released some album or something...

F: Second album...

MRR: Second album already? I saw them live in 1991, it was not good, all this heavy metal shit...

F: Heavy metal, yes, like Helloween (imitating high-pitched vocals)...

MRR: I also met this punk band, Dragon Head, Sissey from Double X, which had already split up, he was doing this kind of solo project, I don't know if he's still around, I lost his contact... Have you ever been approached by these Taiwan record companies?

F: I don't think they know we exist... we're known only in Singapore and Malaysia, that's all...

MRR: How do you see the future of Opposition Party, still in the underground ten years later, or...

F: Oh, how long! Maybe in a couple of years more, we can do something.

MRR: Like?

F: Get out of Singapore.

MRR: Getting out of Singapore?! You are still talking of getting out of Singapore?!

F: No, no, I mean, the band, travel.

MRR: Travel, touring... because like back in '89, you...

F: Yeah, I wanted to get out...

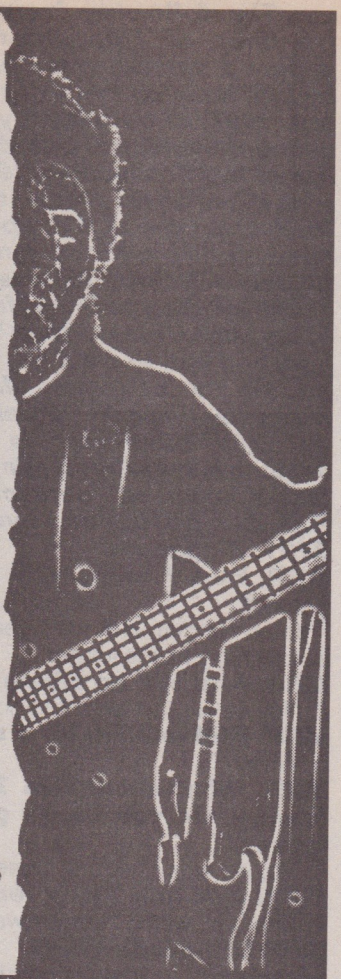
MRR: You wanted to settle somewhere else, like, the whole band settling in Bangkok, or what (laughing)... so you want to tour... do you already have some contacts to tour abroad?

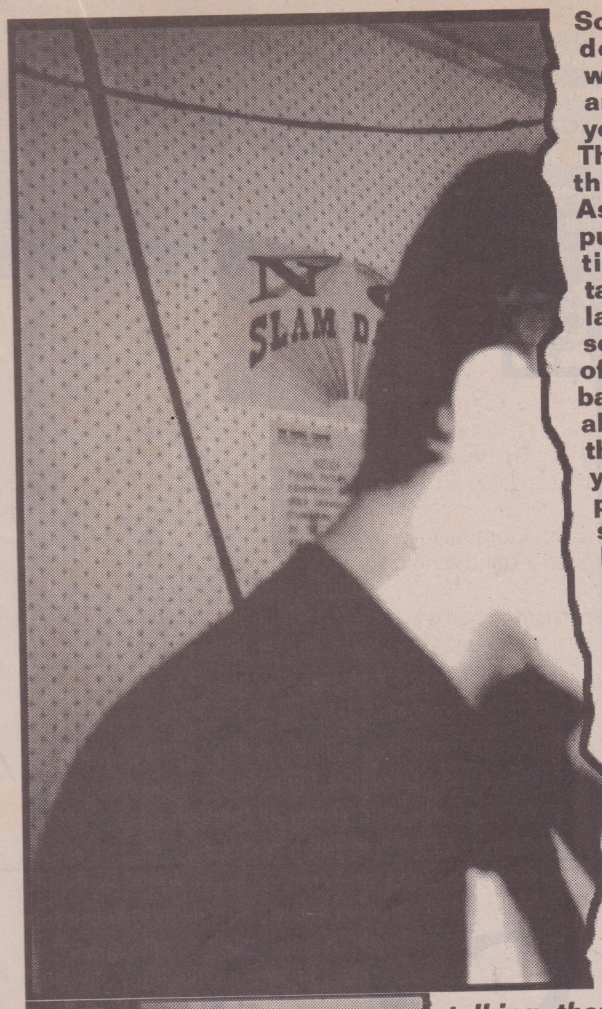
F: Not yet, too bad, eh?

MRR: Yeah, it's not so easy to organize...

F: So you'll stay in Singapore and help me...

MRR: I'm actually thinking about settling somewhere in





Southeast Asia, I don't know where, if I'll be around, I'll help you, no problem. There are so many things to do in Asia, I mean the punk scene is getting really big, take a look at Malaysia, it's huge, selling thousands of tapes... all the bands have national distribution of their material, like you can find local punk tapes on street stalls in Penang and everywhere. This is cool. I think Malaysia may be the new future of Southeast Asian punk. Because Thailand is just starting now, really starting...

F: Singapore is too small. So do you want to drink a beer?

MRR: No, thanks, still not drinking...

Francis orders more beers. The talking then went about languages, Tian An Men 89 Records, and other non-Singapore-related subjects, then we rushed for the last bus to Malaysia, got stuck in the traffic jam...

OPPOSITION PARTY DISCOGRAPHY

"Viva La Anarchy" demo tape 1988

"It's Our Lives" demo tape 1989

"Nightmare Visions" demo tape 1990

"Brainfucked" 7" EP (New Wave Records, France) 1990

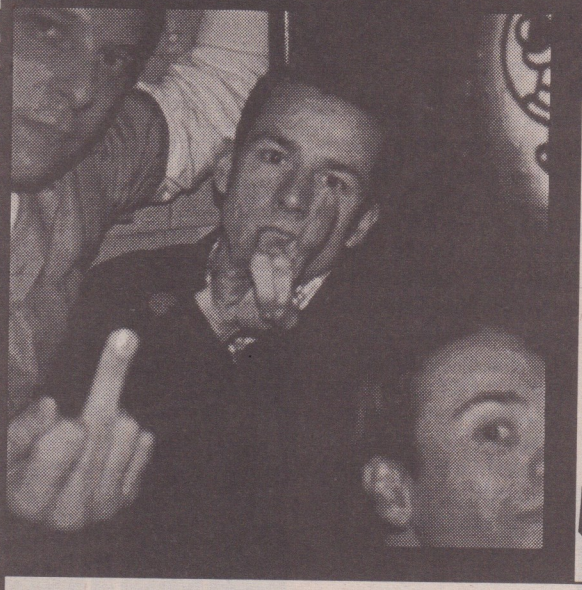
1 track on "Tour De Farce part 3" comp LP (Empty Records, Germany) 1989

2 tracks on "New School Rock 1" comp CD (free with Big O zine, Singapore) 1990

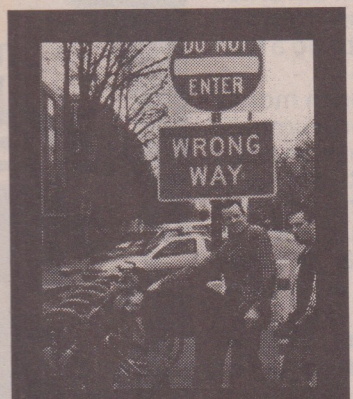
2 tracks on "Bonus" comp Double CD (Pony Canyon, Singapore) 1994

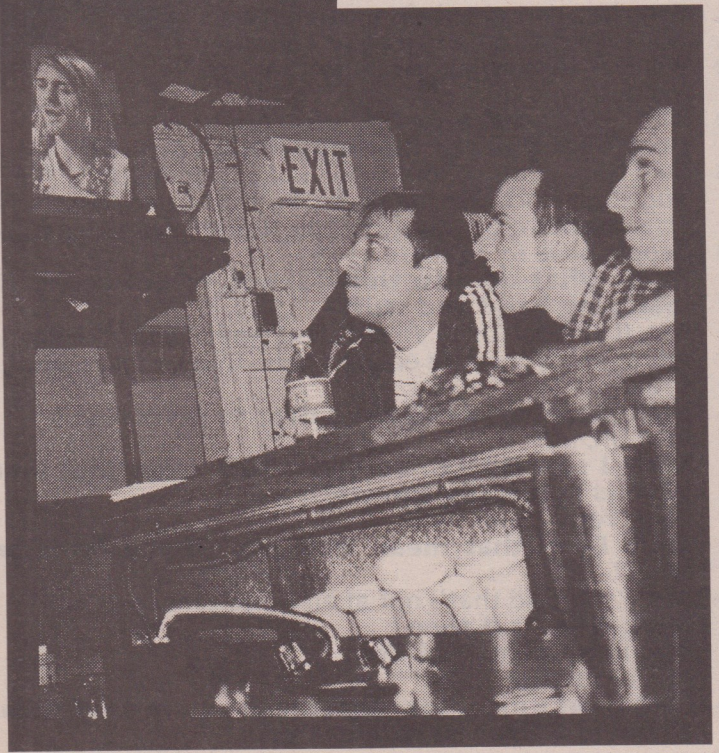
MOODY JACKSON

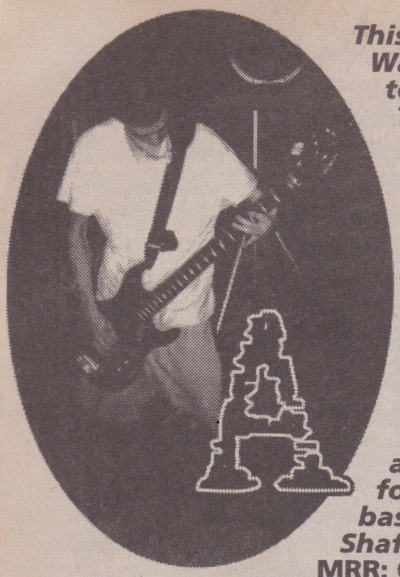
Moody Motherfuckin' Jackson. The moniker conjures up images of James Dean-styled malcontents, ready at a flick of the wrist to start another pointless switchblade battle for turf. Vegan turf, that is. Pasta gold. Milkless tea. With a brand-spankin' new split 7" (with My White Bread Mom) out on Burnt Sienna Records and Tapes, these Columbus, Ohio boogie-chilluns seem poised on the brink of a psycho-sexual revolution. Or something. By Pat Dull and Eric Davidson MRR:Why don't you introduce yourselves to the jury, for the record? Andy: I'm Andy Kranek, skinslapper. Sweaty: "Sweaty" Pat Filipkowski...just Pat (bass). Kevin: Kevin Coming. Satan worshipped. And guitar. **MRR: You don't worship the Devil, do you?** Sweaty: He fucking worships! He's our hero! **MRR: Okay, first question: do you suck?** Sweaty: The real question is if we spit or swallow. **MRR: (Noticing Kevin mesmerized by a water toy) By the end of the night, Kevin's going to really be worshiping the Devil.** Andy: Well, it's *kinda* like a video game. **MRR: Yeah, Kevin, I've heard you spend all your time staring at a computer screen. What do you get out of it?** Kevin: Cyber-sex. (laughs) I get nothing out of it, actually. (Phone rings. It's the local pizza delivery joint with a verification for our pizza order. The topic switches to the vegan [i.e. no animal products whatsoever] menu at Taco Bell). **MRR: How can you eat at Taco Bell and still be a vegan?** Moody Jackson in unison: A bean hard taco without cheese. Kevin: That's the only way. **MRR: What about a bean burrito?** Kevin: Nope. The burrito's got whey. **MRR: Is that a new ad campaign for Taco Bell? Can you imagine on the sign outside: "Now with an All Vegan Menu!!" (laughter) With Little Richard dancing on the piano!** Moody Jackson: Yeah, Yeah! (Laughter) **MRR: Okay, next topic. Although I wouldn't describe Sweaty as the "angry" member of the band, you do seem to sing, shall we say, the more "earthy" songs.** Andy (mockingly): You mean the more folksy songs? **MRR: No! I mean like "Lunatic" and "Postman." And Kevin seems to sing the more emo songs like "Yesterday" (all from the 6-song split-single mentioned above). Is that a fair assessment?** Kevin: You mean stupid poppy love songs? **MRR: Yeah.** Sweaty: We both do both. He's got just as many women-hating songs as I do. (laughs) **MRR: Like what?** Sweaty: "Free Dinner Bitch." (laughs) **MRR: Now explain that one.** Kevin: It was some girl. I don't even remember her name. She kept on bugging me to make her dinner. She was a vegetarian, so I told her to come over and I'd make her dinner. So I did, and then we sat in my room and talked for a long time, then I walked her home. At her door, she said "Great. Maybe you can make me dinner again sometime!" And I was like "Fuck you, free dinner bitch!" (laughter) I didn't say that to her, but I should have! Sweaty: I wish you would have. Kevin: It was *her* turn to make *me* dinner. (laughs) And so you



get an idea of the forces working behind this band's creative processes. But they're not mean-spirited lads. They actually have the proverbial hearts o' gold and, in fact, they even played a benefit the previous evening for an anti-nuclear waste site organization called Greens. **MRR: So what did you guys think of the benefit last night?** Kevin: The highlight was when the drummer for the Gunshy Ministers told the organizer to fuck off! (laughs) **MRR: Really?!? I missed that!!** Andy: Yeah! The guy said "May I have a drumroll please, and the drummer goes "Ah, go fuck yourself!!" **MRR: That drummer rules. He goes nuts! And then you guys went on right after that Grandma Greens person got up and talked about the future of her grandchildren...** Andy: You mean "Grandma Atomic"? **MRR: Yeah! She came up and started talking about how the waste dump was a bad idea and all that. And of course it is. But while the band was up there, Sweaty's saying "Suck my dick" I think about eight times. Not really to the Grandmother, but just in general. So if their hearts were in the right place, that same heart is occupied by a heavy dose of sarcasm, of the finger flippin' zit-encrusted pubescent style, that the Moodies refuse to relinquish. Thank god. MRR: So you're playing this benefit, and it's a decent cause, but how seriously were you taking it? How'd you get involved with it?** All: Pat! Pat! Pat! Sweaty: I'll never do it again. Kevin: We're "Punks *for* the Dump". **MRR: Yeah, here you guys are, these punks trying to please the hippies....** Sweaty: I don't think we pleased the hippies. Kevin: Pat knows them from the co-op Sweaty: The King Avenue food co-op. It's like a community-run food store. **MRR: So you're not going to do benefits anymore?** Sweaty: Doing the Amnesty International one wasn't that bad. Andy: Let's just say the M.C. last night wasn't that charismatic. Sweaty: He was a fuckin' dork. **It seems the rock was not so essential, perhaps, to the organizers, and therein lies the problem for these terminal funseekers. But, from all accounts, rock they did. Youngsters, not unlike many of you, trying to figure out the Point... MRR: What would you call yourself: "old school" or "new school"?** Sweaty: Our school. Lost and out of school. **MRR: Whenever I talk about Moody Jackson with someone, it's always like "It seems they're just friends and that's why they're doing it." That's what's good about it. Remember back when you, well Kevin and Pat, played in some of those "diehard commitment" hardcore bands?** Sweaty: We were just in the bands for fun. We just played. Kevin: Threshold was fun. **MRR: Was that your first band, Threshold?** Sweaty: No, our first band was called Equality For All. Except For Women Who Dick Us Over. Especially Elaine. (Yes, that was the whole name of the band.) **MRR: The first few Moody Jackson practices, what were some of the covers you did?** Sweaty: "Sad" by Scrawl. "Crash" by the Primitives. Kevin: "Kids In America". (Kim Wilde) Andy: We did "Cryin' In The Beer Of A Drunk Man" (New Bomb Turks) a couple of times. **MRR: What did you guys listen to when you started out?** Andy: Back then I was getting into the local scene. Seeing Gaunt, the Turks, some others. That was it. Otherwise, I was listening to really bad dance music. Kevin still listens to bad dance music. Kevin: No. Carey won't let me. **MRR: What kind of bad dance music?** Kevin: Erasure. That's what I like. Sweaty: I don't listen to any of that dance shit. **MRR: What are you listening to these days?** Andy: Cheap Trick, Red Aunts, the Dummies, the Lazy Cowgirls. Kevin: Sebadoh's okay, when they're not being wimpy. **MRR: What about you Pat? C'mon, you listen to something besides the slap of your hand against your purple helmet.** Sweaty: I don't know. The Judy Bats. They have that song, "All I Wanna Do is Fuck Your Hair." That's a great song. **MRR: What are some local Ohio bands you wanna plug?** Andy: We love the Gunshy Ministers. Gut Piston. Gaunt. Sweaty: My White Bread Mom. Kevin: The New Bomb Turks. Sweaty: How 'bout who we hate? All the rest. **And then it was on to bigger, more probing questions.... MRR: Okay, so how big are your dicks?** Andy: Flaccid or hard? Kevin: I've never been hard! (laughter) Andy: That's 'cause you're always in front of that damn computer! Sweaty: Your joystick's hard enough for you, right? **MRR: It's "Cyberhard".** Andy: Actually, it's software. **MRR: What's the farthest you ever played out of town?** Sweaty: Well, Kevin's got a cordless guitar, so let's see.... **MRR: Yeah, what happened to that thing?** Kevin: I haven't had that in a long time! **MRR: But why did you have it in the first place?** Kevin: Because Freakin' Pizza (the only club that would book them for a while) had the fuckin' smallest stage in the world. Sweaty: Anyway, we've played Cleveland. And Chillocothe. **Not a bad town itself. In fact after befriending Chillocothe's favorite bastards, My White Bread Mom, the Moodys have graced stages there a number of times.** Andy: We love playing there. Sweaty: We'd rather play there. We'd rather live here. **MRR: Why is it more fun playing there?** Sweaty: Because the kids go nuts. Andy: There's nothing else to do there. Kevin: It's a young scene. That's the key. Sweaty: Plus, they're not bored with us yet. **MRR: You're implying people are bored with you here? What about your legendary room clearing abilities?** Kevin: You witnessed it last night. "Goodbye. Fuck you very much!" **MRR: So who do you guys think you sound like?** Sweaty: We sound like Moody Jackson. Andy: One guy said we'd sound right at home on the Circle Jerks' GROUP SEX album. **MRR: No, I think he meant you'd be right at home at a circle jerk.** Kevin: We try quite a few different styles of music. Chicks say we sound like Green Day. The one thing everybody says is that we're hardcore, and I don't think we're hardcore at all. **MRR: I think they mean that in the porno sense. But you guys are going to be called that anyway just because you play fast. It's the generic thing people say who probably are too lazy to listen more, not that you're that deep or whatever. But you mix shit up in that fast framework.** Kevin: CMJ said we were cookie cutter hardcore. I think it means we've got sprinkles on top. Whatever. It's just punk rock. **MRR: What's next, on the Moody Jackson list, the next area to conquer?** Sweaty: Um, sleep tonight. Work tomorrow. Kevin: When's our next show? **Ah yes, the workmanlike stance of these brave young souls. Always planning, adjusting, waiting for the right time to strike. Or at least looking for a place that'll give them a show with some free beer. So if you've gotta have 'em, if they sound like your cup of Jolt, drop them a line, they'll probably make it. Just don't introduce them to your little sister. Or your dog, for that matter.**







This interview took place in Ben Wa's downstairs bedroom after an Adversives practice. This practice was the only time that I've actually seen or heard them, but even in practice, they blew my mind. It isn't every day that you see a band that spends more time in the air than they do on the ground. Unlike some bands that do zombie impersonations when they play, you can definitely tell that the Adversives are alive. They've been around for about a year now and are based out of Boise, Idaho. Eric Shafer

MRR: OK, introduce yourselves.

Bug: I'm Jackson Nardbelly—just Bug to you, crackpot, and I play drums and that's it.
Al: I'm Frank and I play bass in the Adversives.
Ben: Frederick Alowicious Palowalski and I play guitar and sing and whatever else.

MRR: Bug? Where'd that name come from?

Bug: What, the Bug name or the Adversives name?
Bug. Oh, that came from bugging people about getting shows, because we have to bug people to get shows here.

MRR: Why did you name yourselves the Adversives?

Ben: Well, we had a misunderstanding about the name. It was supposed to be the Adversaries, but Bug thought it was Aversives with no "D" and it just kind of got mixed to Adversives and it was a word, so we used it.

MRR: Adversives isn't a word, I looked it up!

Ben: You looked it up? I looked it up too and I found it. You're looking in the wrong book, try using the dictionary.

MRR: Your logo looks suspiciously familiar, what's up with that?

Bug: Um, We've been using the two fingered punk rocker that we took out of a MRR. It was for a Vindictives ad and I wrote Patrick Hynes from Lookout! Records, twice, to see if we could use it and he never wrote me back. But I wrote on the letter that if he didn't write me back that we would use it. And, therefore, we are using it now, so if he's pissed about it, sorry, I tried to ask. And, I guess, if you're still pissed about it, write us, and we'll stop using it. So, thanks.
Ben: We have also talked to Larry Livermore about it and he didn't mind.

MRR: You all had to learn new instruments for this band, didn't you?

Bug: Well, kind of, yeah.
Al: They are not our beginning instruments. Ben and I both started out as drummers and Bug played guitar, so we kind of just switched off.

MRR: What previous bands have you guys been in, or current bands?

Bug: I've been in about a zillion other bands. I'm currently in Life After Johnny. And I was in another, Yage, which was slow-core, and then a whole bunch of stupid punk bands.
Ben: Besides just fucking around with other people and playing anywhere but shows, I play drums for Haggis. I play trombone for the Mosquitones, as well as with the high school jazz band and marching band.

MRR: Cool, man. Do you break a lot of equipment usually?

Ben: Collectively, or you just talking to me?

MRR: Nobody in particular.

Bug: Ben breaks a lot of equipment. Broken strings, a lot of broken strings. It's a good thing he only has four strings on his guitar.

MRR: What adjectives do most people use to describe your band?

Al: Energetic.
Bug: Spontaneously combustible.
Ben: Uh, smells bad.

MRR: Are you guys pretty much a "live" band?

Bug: Yeah, even in practice we jump around, or they jump around and stuff.
Ben: We don't play very fancy music, so it kind of sucks to listen to us on a recording unless you've seen us live.

MRR: Who usually comes to your shows?

Ben: Everybody in the world comes to our shows.
Al: The usual crowd, I guess: screaming girls and 2 C Punx.
Bug: Fourteen year old girls and 2 C Punx, exactly.

MRR: Do you guys have any releases out?

Bug: Well, we don't have anything out now, just a six song tape that anyone can get if they mail us two stamps. But Devon Morf from All You Can Eat asked us to be on a CD compilation from San Francisco. And we're going to do a four or five song seven inch.
Ben: We're saving up our lunch money to get that sucker done before summer.
Bug: Yeah, saving the lunch money. Ben's the only one that actually saves lunch money because he's the only one in school. But that's going to be out too. It's going to be a cheapy, because...it's going to be a cheapy, that's why.

MRR: You said Ben was still in school, do you get hassled a lot there?

Ben: No, you get little groupies who think it's rad to be in a band and then you get hassled by the guys that are jealous.

MRR: So, you're just Mister Punk Rock over there at Centennial High School?

Ben: Uh, I guess so, but that's not saying much.
Bug: Punk Rock USA, bay-beez. Schools are the best to play at 'cause there are always people there, I mean it's a school: people have to go there.

MRR: What do you think about school band, like marching band and stuff?

Ben: It's pretty fun. It's a different type of music to play and more variety. And it's easy, because that's all my classes, so straight A's.

MRR: Does anything cross over to punk rock?

Ben: Uh, no.

MRR: I saw B.I.P.C. on your stuff; does that mean "Ben is politically correct?"

Ben: Pretty close.

MRR: Does that mean that you fondle ferns and stuff?

Ben: I'm afraid that's not at all what it means.

MRR: What is it then?

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MRR: That's nice, does that mean you're a subsidiary of David Geffen or something?

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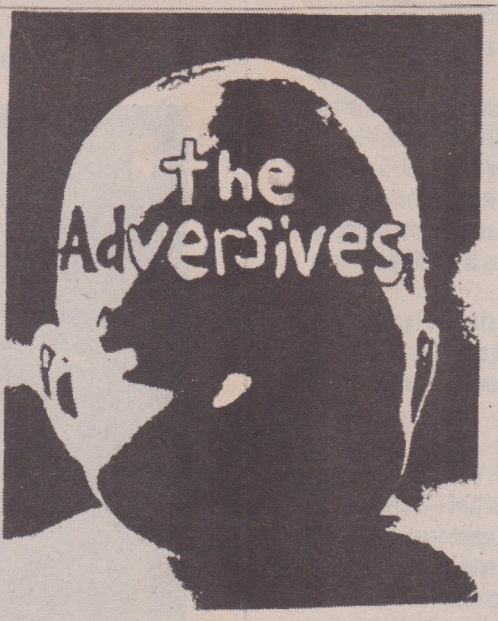

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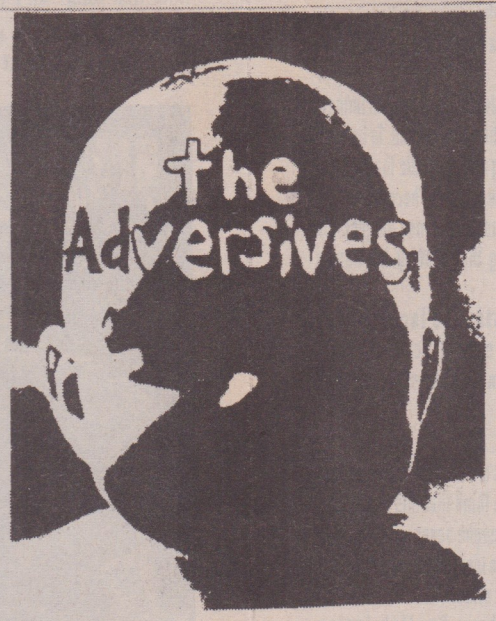

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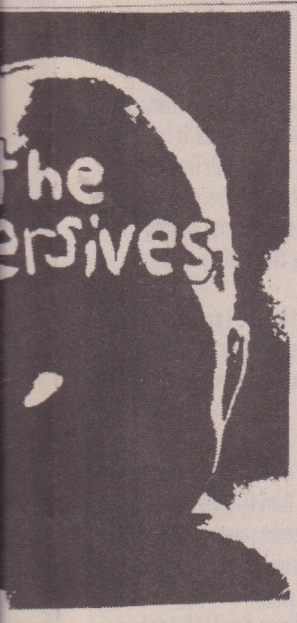

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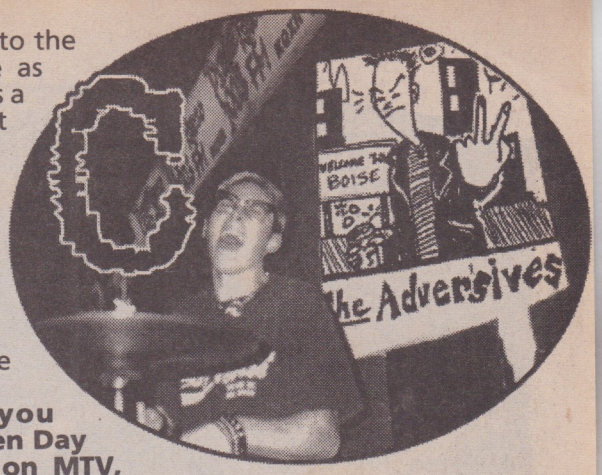

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[Enter Ben's mom] Are you boys watching 'Encino Man?' Everybody points at the blank tv and says "yeah."
MRR: Do you guys think that punks should come to Idaho?
Ben: Punk is in Idaho, right here, bay-beez.
Bug: That's right, baby.
Ben: No, it would be nice if there was more support and more people were interested, but I guess that were satisfied with where we're at and what we've got now, and if we've got to drive to other towns to get more people to come to the shows, I guess that's what we'll do.
MRR: So, do you guys tour a lot?
Ben: Yeah, we play out any chance we can get, but we've stayed mostly along the Western part of America so far.
Al: You know, within the Pacific Time Zone.
MRR: So there's not much of a problem getting shows around there?
Ben: Not really, there's been a few exceptions, though.
Bug: We've had problems in Reno, Nevada. I guess the promoters there don't like us or something. It's a really good place to play location-wise, but it's never really worked out.
MRR: Anything else?
Bug: We're going to be on tour this summer, probably the northern half of America, all the way up to New York City. So, if anybody has any place where we could play, anywhere, along the top half of America, we'll play. That will probably be in June or July. Get in touch with us.
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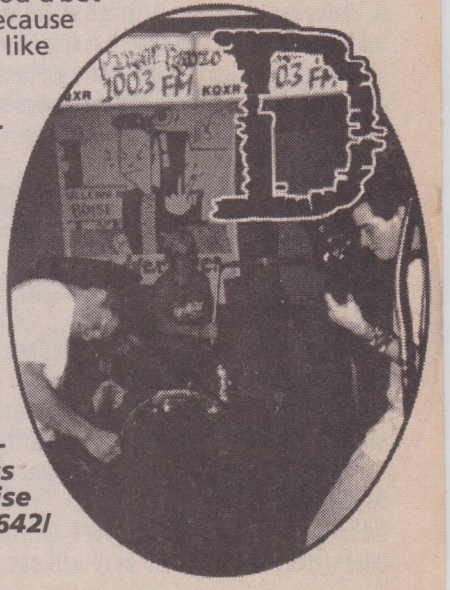

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OPCION CRUCIAL

Life goes on between options. Whether you choose right or wrong, you will be deciding which would be your way of life, your future would be up to you. From the bottom of America, Argentina, five cool guys with a long way to discover in front of them, who said why not California hardcore? Questions by Ariel. Translation by Silvana

MRR: First, tell us your names, ages, and instruments you play.

Javier: Guitar player, 16 years old.
Esteban: Guitar player, 17 years old.
Sebastian: Drums, 17 years old.
Edgardo: Bass player, 20 years old.
Ariel: Vocals, 19 years old.

MRR: Why did you choose this name, that it might sound as an SxE band?

OC: Life goes on between options, whether you choose right or wrong you will be deciding which would be your way of life, your future. Entire life's made on options, elections. If you are SxE, you might choose that way of life, this is not our particular case but as you see, you always have an option.

MRR: And, how did this band come together?

OC: All of us, except Ariel, used to play in a punk rock band, and after we met him for the first time, we invited him to play with us. He's our vocal since the beginning of 1993.

MRR: What is the message that you are trying to take to the people?

OC: What we want to say through the lyrics is what we feel, personal feelings. Talk about things that happen to us daily. We prefer not to talk about politics. We also speak about friends, girlfriends, gigs and about life in general. In this way we're identifying ourselves more than if we touch on political subjects. In some lyrics, we reject animal slaughtering as a sport.

MRR: Which are your musical influences?

OC: We are influenced by punk rock and hardcore. We enjoy bands like Dag Nasty, Face To Face, Samiam.

MRR: What about the local scene, what's your opinion?

OC: There are bands that sound better than others. There are a great deal of new bands but the older ones keep themselves strong too. Talking about people in general, it is also growing up daily. But, we're not sure if they feel this as an intention or if it's only fashion. Even though we think that they're quite close enough to listen and play only the NY style, too much bands on this way.

MRR: If you would be supposed to play at an international show. Which band will you enjoy to play with?

OC: We're dreaming with the idea of playing with NoFX, Face To Face, All You Can Eat.

MRR: Who is in charge of writing the lyrics?

OC: Ariel used to write the lyrics, but we all have to agree with him on these. We used to talk about them together and even if only one of us is not in agreement with something, we forgot that subject, and started again.

MRR: As you said, I would find several NY hardcore bands in the local scene. But why did you not choose that way?

OC: People started listening to NY style not only talking about music but also in the way they use to dress. This may be fashion more than musical feelings, but it is necessary to say that this happens because this music was the first that it was available in our country. We started with a different and strange hardcore. You see, All You Can Eat, as an example, are personal and independent musicians. They do hardcore but in a different way, they are themselves and it's impossible to compare with someone else. Saving the differences, that is our idea, too, we first have one track. And then the other came, we worked hard on them and at the same time we listened to melodic hardcore 24 hours a day... we think that the idea is to have your own style. However we do not close our ears to different styles, it's nice to listen different music, you always have something to learn.

MRR: Do you think local bands would be able and prepared to play in Brazil for example. Why this could not happen?

OC: Yes, of course they're prepared to do it, but the problem is that there are not enough promo and of course not enough money. We listened to bands from Uruguay and Brazil. We do not have contacts there. There should be people in charge of promotional shows, but more than as a commercial fact, as an exchange way. It seems as if all ends as soon as you are out with your album. Fuck. Money controls the entire world. Producers here are always and in most of the cases, behind money and personal interests. When they get money enough they forgot about the band and they start to look for other new one.

MRR: Do you like to live in Argentina? What about politics?

OC: We are in agreement with living in this country. When we take a look outside and we see Africa, or Cuba, where people are so intelligent but they're poor and they have no freedom, we cannot say a word. But sometimes you cannot avoid to think how much different it would be to live in USA. We have freedom, and that is important. Talking about politics, you cannot trust anyone, we're apolitical people but when we have to vote, we analyze the situation thinking that if we're not OK, we should vote the opposition, to try to make a difference.

MRR: What about violence at the gigs? What's your opinion?

OC: Nowadays there is no violence, we are able to say that now it's not a violent scene. This is because we learned to give up rivalry. We reject violence, it has nothing to do with music.

MRR: Which are your favorite local bands?

OC: We prefer bands like: No Demuestra Interes, Fun People, Evidencia Jinah, Doble Fuerza, 13 Al Diablo, Pride.

MRR: What's your opinion about racism, abortion, drugs?

OC: We don't agree with racism, no one has the right to discriminate against people 'cause we're all here for the same reason, to live and to let others live. We discriminate fucking attitudes. We thought that in certain situations, abortion must be legalized. There should be more sexual education, not to take this as a nonsense subject. We reject drugs, we are against everything that destroy the human being.

MRR: Where are you located inside the local scene?

OC: We're growing up slowly, in the south side of the city, we're well known, talking about style, everyone identifies our style, we think that we're halfway.

MRR: You used to play covers, why?

OC: When we give a show, and as soon as we finished our personal music, we enjoyed to play covers, and we think that this is one way people have to listen live, the music that maybe never would be able to listen live. It's funny. In this way we also identify our style. But not always we play covers, it depends on the situation.

MRR: Do you think that if you have English lyrics it would be better to reach the world?

OC: Yes of course would be. This would open our expectations. The best would be to have songs in Spanish and songs in English, 'cause something that opens you to outside might close you to your country. Not all the people here enjoy listening to local bands singing in other languages.

MRR: What about the future?

OC: We go on playing, and it would be great if we can record a CD. After that, make the people listen to it, and let them give us their opinion. After that, we'll see. We're recording now, some new tracks for a demo.

MRR: Something you would like to say before closing?

OC: Hope everyone who would like to listen to our band could be able to do it, and hope our lyrics could reach everybody. Let's give up fashion and try to open our minds to everything.

If you want some information about the scene, or their demo PPD ($3) you can contact Ariel Herras, Malabia 2344 10 "B", (1425) Capital Federal, Argentina.

Rebel Rebel are an Inland Empire group who ha ve been playing for five years. They have also done every TV show from Wally George to Morton Downey Jr. Group members include T: guitar, J: vocals, Marcello-bass and G: drums. This interview was conducted after a show in Riverside at which they got banned from playing again due to the mess, destruction and fire caused by the show. Natasha Hitt.

MRR: You guys released a 45 in 1990 called "Fuck The World". What kind of response did you get and was that the beginning of the group?

T: Yeah, that was the beginning of the group. Me and Jet put that out on F.T.W. Records, one of the first in the Inland Empire area. We went thru three pressings so it did o.k.. We also got support from people like Jello Biafra and Tony James from Gen X and S.S.Sputnik, as well as from four or five major labels but we didn't have anything in that style to follow up with. It was a cyberpunk style. Drum machine,samples and all that shit.

MRR: You guys are known for trashing clubs with your stage show and getting banned by most clubs in SoCal.. How do you find places to play?

J: We did our own club for about an year called The Korova Milk Bar in Hollywood. Mainly to get our show down and have a consistant place to play. A cool guy named Johnny Roberts gave us the chance so we took it. We picked bands and the intermission music and decorated it ourselves. As far as other places, if they give us a chance,we bring people so they don't bitch. Then the close down, so we move on.

MRR: Describe your stage show.

T: Well, you gotta watch out cause it gets dangerous. It's like going to war!

MRR: I know, tonite I dodged meat, broken glass and flaming TV's and all kinds of crazy crap.

T: So you know it can get crazy. We take the Plasmatics and Fear to the extreme.

MRR: So what do you see for the future of the group. I know you have videos and tapes and stuff that you sell, but do you want to get on an independent or what?

J: We'll just keep going. I see bands crumbling all the time. People tell us all the time, you guys arn't going to make it, you don't fit in and this and that, but we don't listen. We're still having fun and we sell our shit. The only reason to go onto any label is to get your stuff out to tour worldwide and that's our goal.

MRR: So people can mailorder your stuff direct from you?

T: Yeah, write us and we'll send out an order form tapes, records, videos and shirts, all that shit or look for ads in fanzines.

If you get a chance catch one of their shows, they always manage to find somewhere to play. If you're into the Pistols and Plasmatics and action films, these guys will be your new friends. Their stage show is wild and dangerous, but fun. Don't let their looks deceive you, as is often the case. They'll end up scaring you half to death. Plus, they open the show with "I Love Living In The City" by Fear, so they can't be half bad. Write to them at F.T.W. Records, 7510 Sunset Blvd. #174, Hollywood, California 90046.

TEEN IDOLS

When most people think about Nashville, Tennessee they think country music and hicks. Well, the Teen Idols are neither. In fact, they're one of Nashvilles best punk bands ever, and it won't be too long before everybody else knows about them as well. interview by Donnie.

MRR: Who are the Teen Idols?

P: I'm Phillip and I play guitar.
J: I'm Janell on bass.
K: Keaton, vocals
W: Wes, Drums

MRR: How long has the band been together?

J: About three years with a few line-up changes, including our third drummer and second singer.

MRR: On the first 7" you guys had a different drummer and singer, what happened to those guys?

J: Chris Trio was the original drummer and I don't know what happened to him. Steve, my brother was the second one and he had to move away temporarily to finish school. And Wes, Phillip found him.
W: I've been around since June and they rescued me from that other band which cannot be mentioned.

MRR: There's a ton of those around here. What happened to your old singer?

P: Matt went on to pursue other things. He's doing his own music now. Keaton was the natural replacement because he was a friend of the band.

MRR: What made you want to start the Teen Idols?

P: Matt and myself were in another band called the Spring Chickens. That band started to split up because Matt and I had our own ideas on what kind of music we wanted to play and the other guys were moving in the grunge direction. So we started writing songs and decided to get some more members and start a real band.

MRR: When you chose the name Teen Idols, did you know about the old D.C. punk band the Teen Idles? Do you catch a lot of shit for that?

P: At the time, we hadn't heard of them because they weren't around very long and they were kind of obscure unless you're a big straight edge fan, or an "Ian" fan, which we're really not into. We're more into the teen idols of the 50's style.

J: Let us note the spelling: I-d-o-l-s. This is very important!

P: Also, Ian Mackaye wasn't the first to come up with the name. Bill Haley and the Comets were originally Bill Haley and his Teen Idols, back in the early 50's.

MRR: How's the response been to the new record "Nightmares", which came out last November?

P: The new one has sold twice as fast as our first record and we pressed twice as many. Most of the reviews have been really good.
W: And it's on white vinyl so it's extra punk rock!
K: Yeah, we're getting mail from every where.
J: Even from Japan. HI Yukinori!

MRR: Well, I think it's a good record, number one, but it looks nice as well.

P: I think the packaging is the first thing people notice.
W: Thanks, Jux!
P: Yeah, Punks With Presses really did a great job. Usually when people hear the record they like the songs, which is another plus!

MRR: Definitely, but is it affordable to put a record like that out?

P: Well, right now we are breaking even, but the exposure alone will help us in the long run.
J: We're not out to make money, we are just trying to be heard. We sell records for just a little more than what we paid to press them.

MRR: Have you been playing out of town much?

P: Not really. For three years we have only played four or five out of town shows due to the lack of a van. We are working on that now.

MRR: Do you plan on playing out of town more?

P: Yeah, we really want to start going north. Most Nashville bands tend to go south in their ventures, but we want to go north.
J: Thanks to bands like the Queers we will have no problem since they have been willing to help us out with a tour and helping us get our name out through zines and such. That's really cool of them.

MRR: Does punk still mean anything to you in 1995?

P: Punk has a different meaning to different people. We like to think of it as superped-up rock-n-roll. That's what we like to listen to and that's what we play.
P: A lot of people think it's trendy because of too much exposure on MTV. Everybody knows about some of our favorite bands. That's a good thing and a bad thing. Good because the bands are being successful, but a lot of idiots know who they are too.
J: Yeah, all of the jocks who were listening to Snoop Doggey Dog last year are all big Green Day fans now.

MRR: What do the Teen Idols listen to these days, What excites you?

P: I listen to lots of stuff.Lately, I've been listening to the Go-Go's.

MRR: Old or new?

P: Old and new! I listen to everything from Elvis to Green Day.
J: My faves right now are The Queers, Screeching Weasel and the Smears.
K: Yeah, they were cool.
P: Definitely pop punk stuff.
W: All You Can Eat is one of the coolest bands I've seen live. Everybody should see them.

MRR: What about you Keaton? What do you listen to?

K: Whatever is not stolen at the time.
J: He likes Otis Redding.
K: Yeah, Otis and Bad Religion.

MRR: The new guys play in other local bands, too. Does that ever cause conflicts between you and the other bands?

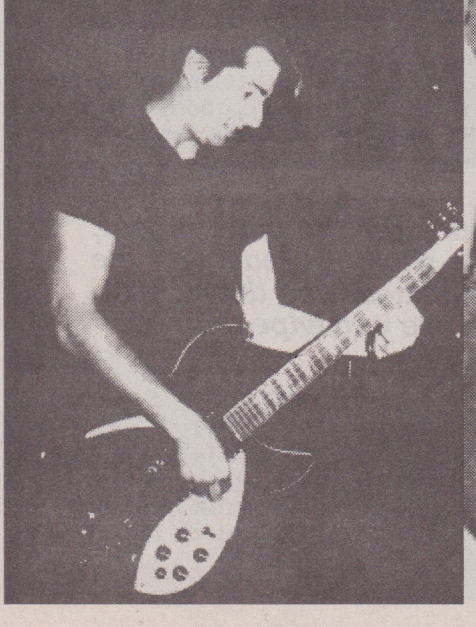
J: Most of the time.
P: No, not really. We keep our schedules separate and it hasn't caused any problems.
K: We have designated practice nights and show dates so it doesn't interfere.
W: That and the fact that my other band is just a side project.

MRR: So it doesn't cause any problems?

P: No.
K: Except one night we had a show at Lucy's and my other band had one at the same time across town.
P: Keaton was going to try to be Superman and do both.
K: We were hoping I would have at least a 30 minute interval between the two so I could run back and forth. But the other show got canceled.

MRR: What's it like being a punk band in the Country Music Capital of the World?

P: It's not really that bad because there's



TEEN IDOLS

a lot of studios around town and Nashville's not really the hick town that most people think it is. We do have a scene.

J: I was surprised when I moved here in '89 to see other music besides country. There is definitely a stereotype about this city.

W: From my experience, when I talk to people from New York or California they are so into their scene that they don't know what's going on in the rest of the country. When they find out I'm from Nashville, they say, "There's punk rock in Nashville?"

P: Yeah and there has been for a long time. It's also the home of United Record Pressing which presses just about every 7" on the east coast.

MRR: What's next in your future?

P: More records, more shows, and when we get a van, more touring.

K: More out of town shows, people are getting sick of us here.

MRR: Do you have plans for the next record?

P: We are working on new songs now and we'll do another 7" before we do a 12".

MRR: Are you going to stay with House O' Pain? I understand that there have been a handful of labels interested in doing something with you.

P: Right now we are happy with H.O.P. They're doing exactly what needs to be done as far as distribution goes. It just depends on the offer.

J: We do want to mention the Decendents Tribute CD that is being put out by Cooolidge Records. It has a lot of really good bands doing Decendents covers.

MRR: What song did you guys do?

J: "Cameage".

MRR: What would you like to see happen with the Teen Idols?

P: I'd like for anyone who wants to hear us to be able to. We also want to make a living playing our music. That's all I ever wanted to do is make my music my job.

K: Sounds good as long as we don't starve.

MRR: If there was one thing in the world that you could change what would it be?

W: My underwear!!!

J: The brianwaves of stupid people who send us stupid letters about our name. Pay attention to the music!

MRR: Something you guys are known for around town are your leather jackets with "Teen Idols" painted on the back. What's the story behind the jackets?

P: When I was getting into punk that is what it looked like. That always appealed to me! It goes back to the greasers of the 50's. They always wore leather jackets and looked like a gang. To me punk is spikes and leather, not Judas Priest spikes and leather, More like....

All together: The Ramones!!!

J: Like the T-Birds in Grease!

K: Phillip did it first we all thought he was cool, so we did it!

MRR: Anything else you would like to tell the world of punk rock?

W: I would like to say hi to everyone on channel Punk on IRC. This is Skidman.

P: When you come to a show, don't just hang around outside with your friends. Go inside and check out the bands. Support them or there won't be anymore shows to come to.

J: Especially out of towm bands, they're working their asses off to get across the country, at least give them gas money.

P: Don't overlook Nashville, because there is a scene here and we don't get very many good bands!

Teen Idols
PO Box 150842
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20,000 leagues under the industry driven music sea where real punk rock reigns, the legendary Walking Ruins are on the verge of creating what could be the most voracious feeding frenzy in midwest history. Due out in April, the Ruins first vinyl release is sure to please even the most jaded of bottom feeders. For over eight years their "what the fuck" approach has remained unchanged. They forgot they broke up in 1991 and continued to play scorching live shows on stages and in basements, recording cassettes along the way to appease loyal fans throughout the region. Today we sit inside the Walking Ruins headquarters to talk about the long-awaited record and whatever else.

Interview by J. Nalbie

The Walking Ruins are: John Barge, vocals; Ian Brewer, guitar; Kevin Loyal, bass; John Terril, drums.

MRR: First, talk about the single.

John Barge: We're coming out with a four song seven inch in April that we recorded up at September recording studios in Indianapolis. We recorded something there in 1993 called "Kops, Kults, & Kaos" and put it on cassette, but this turned out better so we're putting it on vinyl. Chris Kress, the engineer and main honcho at September, worked with our esteemed roommate Frankie Camaro on the cassette, and he produced this session for the seven inch. He did a great job and we owe him one.

Kevin Loyal: And all the bands who want to record should go there and talk to him.

JB: We're pressing three hundred and they're going to have a big hole, which has more than one use...

KL: We're thinking there's a good publicity photo there, but...

John Terril: Distribution's going to go through OR Records out of Indianapolis. The songs are "Man in the Middle," "Enough is Enough," "Down on my luck," and "Punkmobile."

MRR: The Walking Ruins have always been great at pulling requests from your songlist.

KL: Yeah, songs that we wrote eight years ago and still remember.

Ian Brewer: There are songs that we wrote a couple of months ago that we can't remember.

KL: Songs that we wrote last week that we can't remember! Yeah, bad short term memory. Once it becomes long term we're fine.

MRR: Do you get sick of requests for classic Ruins tunes?

KL: Sometimes we enjoy bringing them back. Other times, if we've played for them a while, we don't want to play them anymore. Part of the reason people come to our shows is because they know they won't see the same set we played the last time they saw us.

JT: A lot of times we'll write a song that we know really sucks but we have to play it at least once.

KL: And we'll get that "deer in the headlights" response.

MRR: You were doing covers of the Rezillos and Devo and shit like that a long time ago. Is that the stuff that got you guys going?

JT: That's the stuff that inspired us, yeah.

IB: That and a lot of original local stuff like the Dancing Cigarettes and the Gizmos.

JT: But the original punk stuff is what we all listened to at about the same time. We're not inspired by Green Day, I mean we all like that kind of stuff...

IB: Well, sort of.

MRR: How about the show with Rancid?

IB: Yes, and the Offspring. 2,000 kids ready to rock out to...

KL: To just about anything!

IB: Live slugs or dancing hamsters.

KL: It was fast, it was loud, they were having a good time. It was great.

JB: It was the Offspring's big moment, their tour, we were lucky enough to get a chance to open for them.

KL: It was our big moment, come on! We blew them off the stage! What are you talking about?

IB: We'll also open for Tribe 8, an Alternative Tentacles band on April 17th. If you can glom onto someone else's punk rock gravy train it helps.

KL: Yeah, there's a lot of bands out touring now that are fairly well-connected, and it's good to get in on that network because we're rather isolated here in Southern Indiana.

"The Democrats aren't a half a loaf, they're a single slice of bread, but the Republicans will knock you down, steal your slice, then use it to wipe their ass."

JB: It's the appendix of the Midwest!

JT: We're kind of jaded too, after playing this shit for eight years and now the whole punk rock thing is coming out, so we're going to go along for the ride

WALKING RUINS

a little bit.
JB: This is the year we broke punk.
KL: We've had enough time to figure out what we're doing...but we still don't know what we're doing.
JT: We don't give a shit.
JB: What *are* we doing?
KL: We have no idea what we're doing.
MRR: Did you start with a vision, or a concrete idea of what you wanted to do?
Everybody laughs: No!
JT: It was more of an anti-vision.
IB: Or a *nightmare*!
KL: We don't know any better.

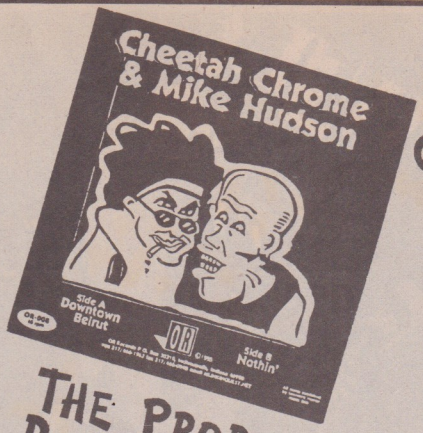
"We haven't gotten anywhere yet, why should we stop? When we get somewhere it might be worth stopping, but as it is, running in place is pretty damned entertaining."

That's our problem. We just don't know any better. That's why we're still a band.
JT: The band started just as a joke, and then we just enjoyed doing it. And that's when we were all drinking a lot more.
JB: It made it bearable.
JT: Actually, we got faster after all of us stopped drinking so much, but we didn't want to do hardcore or speedmetal because we wanted that lyrical kind of feel of punk rock.
KL: At that point no one was paying any attention.
IB: We can't really take ourselves as seriously as hardcore or metal. It's a parody.
MRR: What about Bloomington, Indiana?
KL: Ah, Bloomington, a fickle woman.
JB: We've watched this town go from a pastoral paradise to a polluted, frightened city. It has been sold out big time and now the developers are champing at the bit to suck out the last piece of marrow. The Democrats aren't a half a loaf, they're a single slice of bread, but the Republicans will knock you down, steal your slice, then use it to wipe their ass. Now the cops are using gestapo tactics in the streets and we're letting them get away with it. It's horrifying, like watching someone you love die right in front of your eyes. But if there's anything that we can give back to Bloomington it's a certain kind of cross-eyed, walk-into-walls approach to making music.
MRR: Advice for bands?
JB: Beg, borrow or steal equipment. Find a cheap rundown house to rehearse in. Scam, buy drinks for other bands so they'll feel obligated to let you open for them. Lock your car doors.
JT: That's one interesting thing about the Walking Ruins. We've never owned a complete set of equipment. We've always borrowed something.
MRR: What do you play, Ian?
IB: I play the fool. You mean equipment? Whatever's handy. Fender twin, a Rat, Ibanez...
KL: Gearheads we're not.
IB: Gearheads bore the fuck out of me. I really can't stand to sit around and listen to people talk about equipment.
JB: Use that!
IB: Yeah, keep that in there, because there are a lot of people that do that and I really get sick of hearing it. Who cares? Just play your guitar! It's not even rock and roll when you make a big production out of it.
KL: We're not about equipment, clothes, or haircuts.
JT: As far as this town goes, the reason we play is not because anyone in Bloomington gives a shit, because people don't give a shit...
JB: The cops always seem interested.
IB: It's boring here in the midwest, and if you don't go out and make your own fun there just isn't any.
KL: Plus we have a chance as a band to ruin other people's fun while having our own fun.
JB: What more could you want? We've had a good time with the *Live From Bloomington* compilation, we've hooked up with the Trash Brats, a crazy crew of skullduggery, and every year there's the Eloidfest. Send us your cards and letters and he'll book you in. The Gore Gore Girls from Kalamazoo played last year.
KL: Yeah, there's not a lot to do in Kalamazoo, you can tell. They were great. (By coincidence, Eloid himself enters the room.) Eloid, can you say a good word about the Walking Ruins?
Eloid: No.
MRR: Any other Bloomington bands worth mentioning?
KL: We don't like any bands.
IB: I like the Dirties, the Smears, and Pizzle.
JT: We like all of them....except Real Eyes.
MRR: What about the younger kids?
IB: They want to have their own scene. I'm sure they wish we'd just get out of the way.
KL: That's great! The Walking Ruins: the band that just won't go away.
IB: We're determined to be the last punk rock band.
KL: We haven't gotten anywhere yet, why should we stop? When we get somewhere it might be worth stopping, but as it is, running in place is pretty damned entertaining.
JT: The obvious politics of the band, too, are that

it's been like eight years and we're finally putting one single out. It started as a joke and it turned into a screaming good time of drunken madness. Well, now we have some credit.
JB: We'll stay in existence until the final credit card is paid off.
MRR: Are there less political overtones in the new release?
JB: The first song is about being a helpless victim in the maelstrom of society, the second is about frustration in the workplace, the third's being forced to do things against your wishes because you're dirt poor, and the fourth is about wreaking revenge on society. So, yeah, we've been toning down the politics a little.
IB: I think it's still there, in a way. We don't all really come from the same political perspective or whatever.
JB: We're not straight edge, we're bevelled edge.
IB: Serrated edge, anyway during the first two years of the Clinton administration we didn't want to jump on the ultra right bandwagon and slam the government too much, liberals are so warm and fuzzy.
KL: But now we have Newt Gringrich and it'll be coming back.
IB: Yeah, we've got our best enemies. It'll be back.
JB: I hate politics.
MRR: Didn't you break up awhile back?
KL: Yes. We broke up for nine months, had our last gig in August, '91.
JB: And then we forgot that we'd broken up. Or that guy in Wales wrote us.
IB: That last gig was great, we should break up more often.
JB: '91? Now that you mention it, we've been back together over three years.
KL: Yes, it's time to break up again.
JB: It might well be.
IB: We wouldn't be a punk rock band if we didn't break up after we put out our first single.
JB: We tried to sell out, but nobody would take us.
MRR: How do you come up with your original ideas?
JB: We steal them.
KL: We haven't had an original idea in all eight years.
IB: We throw the original ideas out and keep the cliches. I think you'll find bands similar to the Walking Ruins in any bumfuck town somewhere. Especially if there's a college it helps to perpetuate it.
MRR: Are you going to get out and support the single with a tour?
KL: No, we'll probably break up right after it.
JB: I'm moving to Oregon and working in a pet store.
KL: Yeah, we'll probably try to get out a little bit more. We have a product that people are a little more interested in.
JB: We're all tied down with day jobs so we're not going on tour. We want to do one hit wonders, out of state, all ages shows especially. They are always the best. The kids know where it's at. So we'll play. Contact us.
KL: Yes, definitely.

Contact the Ruins:
PO Box 1785
Bloomington IN 47402.

WALKING RUINS



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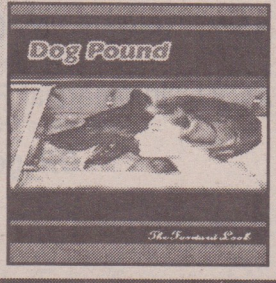

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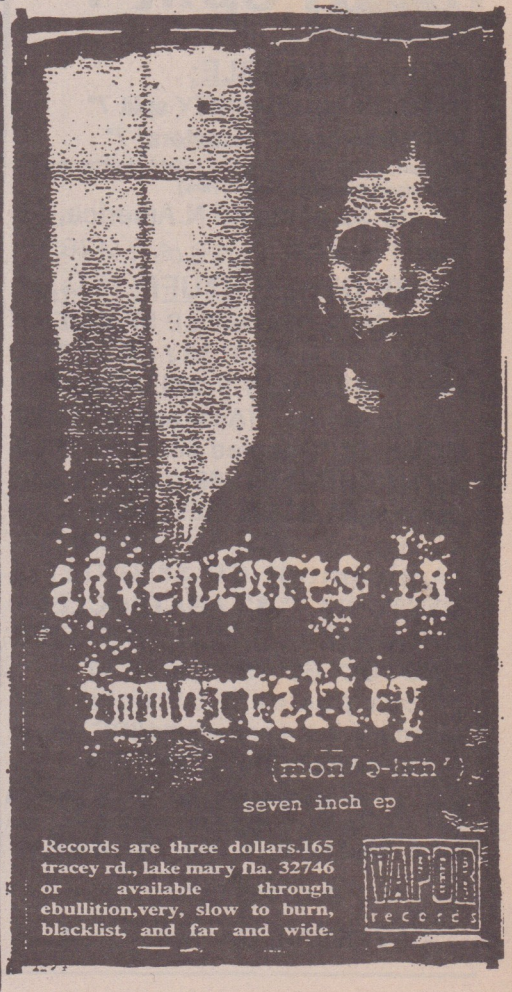

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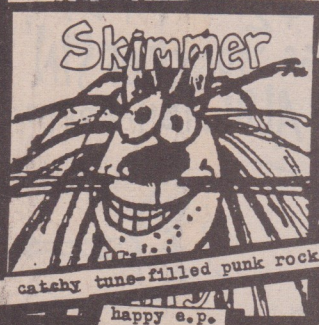

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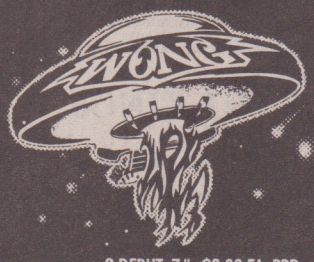

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This month... Sixties Punk Kings

By Chris Davidson

PIONEERS OF PUNK

This is the seventh installment in a series examining bands of the 1950s, '60s and '70s that directly influenced the 1976 punk revolution and, consequently, planted the seeds of contemporary punk.

Weary am I of hearing that the British Invasion ignited the spirit of rock-and-roll in a dormant 1964 America, after which you've been led to believe thousands of noggins across this land glowed with a new, fiesty fire and teens took to guitars like hungry hounds. Truth be told, rock-and-roll was not dead, in hiding or even cooling off. Kids were swinging hard to surf, just as they were once stomping silly to rockabilly, r&b and the Killer.

The Brits did change the tone of the American garage scene, though, introducing new moves and sounds. But to me, this energy was fleeting only a blip it seems separating '64 Kinks, Animals and Zombies from string sections, Ravi Shankar and rock operas. So much musical doo-doo sprang from this era, it's tough to see where the cool elements of Euro-beat wore off and when the American garage started blasting true punk rock.

To help us find the way, I'll point out that there's a huge and clear line between snarly punks pumping rock-and-roll and introspective musicians playing psychedelic dung. This distinction is still being confused by a lot of you. Punk and psych overlapped a great deal, especially from late-1966 through 1967, and sometimes with grand results. But psychedelia is far closer to spacey jams than it is to acne-faced rejects slinging Sears guitars.

Tracing punk's roots, we're obviously interested much more in straight garage punk, power-pop and psych-punk that leans more toward punk than psych, than any hippie noodlings passing for the big beat. So quit blabbin' already.

The Remains

I could write reams about Barry and the Remains, 'cause they come closest to fulfilling my theory about the English influence and how it spawned greatness in our boys. Their music is a power-pop masterpiece without a drop of attitude: Clear, stinging, melodic guitars. Righteous lead

and backup vocals. Busy drums, tuneful keyboards, impressively fast tempo changes and cool minor chords. The Remains took the Invasion's energy, fueled it with time-honored rocking basics, and offered a sound untouchable on either shore. Their story reads like a textbook no-hit wonder.

The Remains formed in Boston in the fall of 1963 but broke up the next year, when lead guitarist and vocalist Barry Tashian split to Europe during summer break from B.U. The band reformed in the fall of '64, and comprised Vern Miller (bass), Bill Briggs (electric piano) and Chip Damiani (drums).

By year's end, they were huge in Boston and quickly signed by Epic. Four singles were issued, two in 1965 ("Why Do I Cry" and "I Can't Get Away from You") and two in 1966 ("Diddy Wah Diddy" and "Don't Look Back"). And one LP, self-titled. Based in New York City by 1966, the Remains peaked in popularity opening for the Beatles on a leg of their summer tour that year. They disbanded by November. No chart success. Not a peep since.

The Remains deserved so much better. Listen to them now, and you'll be amazed at how consistently they recorded high-quality pop with a punk edge. One basic collection is available, a 21-cut CD on Epic/Legacy called *Barry & the Remains*.

The Shadows of Knight

The pride of Chicago for a brief flicker in 1965-1966, the Shadows of Knight epitomized much of the roughest and best punk elements of the time. Photos of the group show an extremely mangy collection of teen troublemakers, and their records prove this image in spades.

Our tale starts with a surf band called the Shadows from Arlington Heights, Illinois, a suburb of Chicago. They are Jim Sohns (lead vocal), Warren Rogers (lead guitar), Joe Kelley (bass), Tom Schiffour (drums) and Jerry McGeorge (rhythm guitar). This is 1963-64.

Arlington Heights became a punk stronghold after the British Invasion, and in 1965 the Shadows took up residence as house band at the Cellar, an extremely popular and wild teen club. After some band members were charged with statutory rape, the Shadows retitled themselves the Thyme to circumvent the local banning of their name. Monsters in Chicago, the band signed to independent Dunwich Records, and recorded an initial 45 at the end of 1965.

In January 1966, "Gloria"/"Dark Side" was released under a new name, the Shadows of Knight. It broke into the national charts, reaching the top 10 and kicking off a massive year. Beside tours and television appearances, the band released three more 45s and two LPs within 12 months. The first Dunwich LP, *Gloria*, is a wall-to-wall snotty raveup. A second great single ("Oh Yeah"/"Light Bulb Blues") followed in May.

A personnel shakeup saw Joe Kelley and Warren Rogers switching instruments. Then, in quick succession, killer third and fourth 45s ("Bad Little Woman"/"Gospel Zone" and "I'm Gonna Make You Mine"/"I'll Make You Sorry"). A second LP, *Back Door Men*, popped out at year's end.

The lack of chart success outside of the initial album and single and further lineup changes caused the Shadows of Knight to limp into 1967, moving slightly toward folk-rock and releasing just two more Dunwich 45s. By July, the original band dissolved.

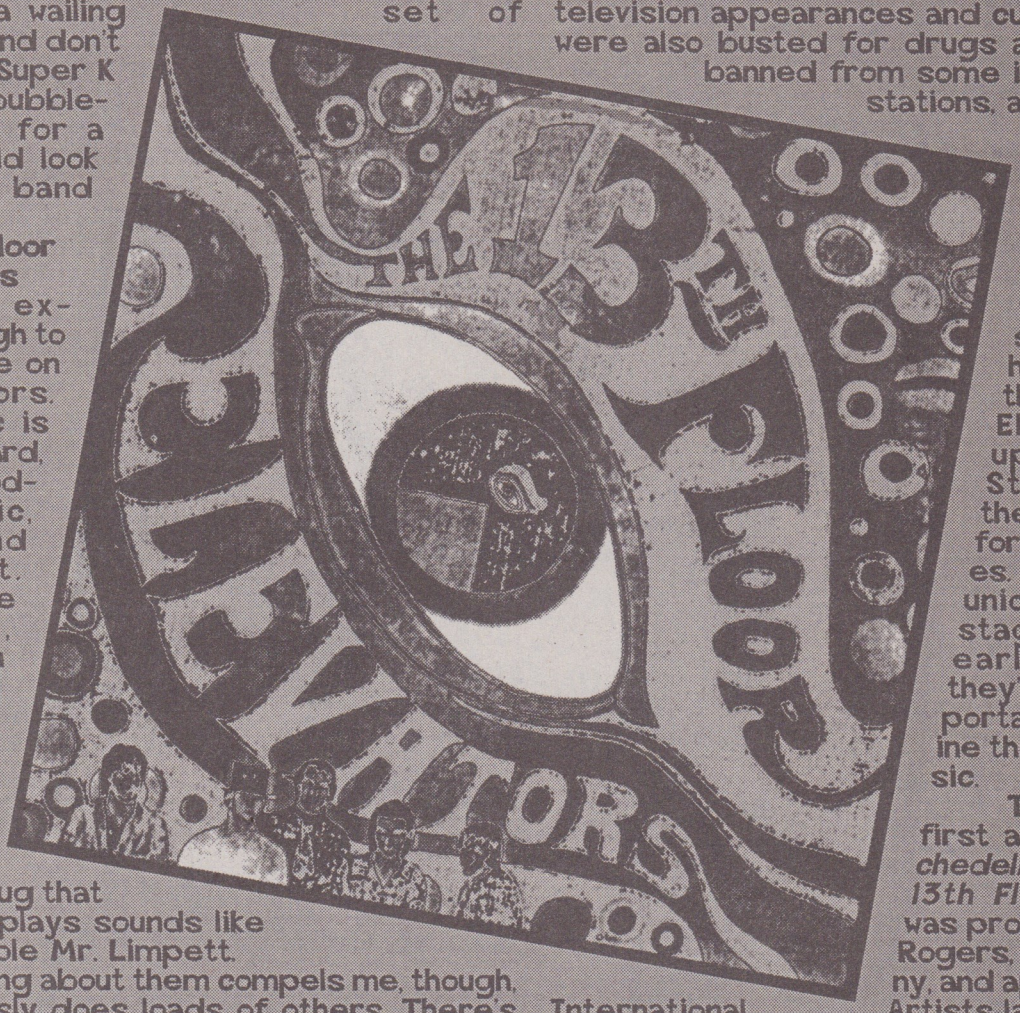
Jim Sohns plugged along with a new Shadows of Knight, signing to the Buddah Records bubblegum label in 1968. I love bubblegum and am often called to defend its honor, so I'll do no less right now. While the whole country freaked out in brotherly unison to the hippie horrors of 1968-70, Buddah Records released scores of great bubblegum sides by the Ohio Express, 1910 Fruitgum Company and others, blissfully kicking dirt on flower power in the process.

In the fall of 1968, the Shadows of Knight issued the modestly successful 45 "Shake" on the Buddah subsidiary, Team. Then, as the group left the Buddah factory and succumbed

to pedestrian hard rock. Buddah's Super K label packaged an LP of demos in 1969 called *Shadows of Knight*. This is easy to find and great.

Sohns kept on going still. His umpteenth lineup of the Shadows recorded 45s until 1970, or so, then hit the club circuit, where they remained.

Rhino's recent *Dark Sides* compilation features 20 cuts of prime material, including all the 1966 singles. Next best is *Raw 'n Alive at the Cellar*, a wailing set of 1966 punk. And don't forget the Super K hard rock/bubblegum album for a bizarro-world look at a great band gone loco.



The 13th Floor Elevators

It's extremely tough to get a handle on the Elevators. Their music is all at once hard, dense, brooding, chaotic, jammy and drawn-out. Lyrics are oblique, tough even to hear most of the time. Nonmelodies abound. And that damned electrified jug that Tommy Hall plays sounds like the Incredible Mr. Limpett.

Something about them compels me, though, as it obviously does loads of others. There's no questioning the Elevators are supremely influential to many bands some punk, some not. But they're still hard to fathom. And although I'm classifying them as psych-punk, don't hold them too closely to it. They're way out, dad.

University of Texas student Tommy Hall started the Elevators in 1965. Hall openly advocated drug use and mind expansion, and gathered around him some far-out cats to propel his philosophy into a musical setting. Perfectly suited to such a task, lead singer Roky Erickson joined the band shortly after its inception. At the time, Roky was part of the Spades and had recently sung on that band's 45 "You're Gonna Miss Me," which he'd written in 1961.

The core of the Elevators consisted of Roky (vocals), Tommy (amplified jug) and Stacy Sutherland (lead guitar). Benny Thurman (bass) and John Ike Walton (drums) were early members later replaced by Dan Galindo (bass), Ronnie Leatherman (bass), Danny Thomas (drums), and others.

The Elevators' first release was a re-cut "You're Gonna Miss Me" 45, a modest hit. Throughout their brief lifespan from 1966-68, the band veered wildly in popularity, often hampered by Texan officials who bummed out about the group's open drug use. The Elevators toured Texas and the West Coast, made television appearances and cut two LPs. They were also busted for drugs as early as '66, banned from some important radio stations, and persecuted enough to relocate to San Francisco.

In 1968, Roky was busted and sentenced to a state mental hospital for three years. The Elevators split up, Tommy and Stacy finding their way into jail for various offenses. A number of reunions have been staged since the early '70s, but they're rather unimportant. Let's examine the Elevators music.

The Elevators' first album, *The Psychedelic Sounds of the 13th Floor Elevators*, was produced by Lelan Rogers, brother of Kenny, and appeared on the International Artists label of Texas.

Again, I'm grasping for ways to describe the Elevators without dwelling on their overly psychedelic sound and lyrics, because I think there's a punk attitude at work here that belies the psych trappings. For starters, "You're Gonna Miss Me" is a harp-driven rave-up, close to a perfect punk performance.

The remaining 10 songs form a kind of musical jungle droning and squealing guitars, pounding beats, textures of sound that aren't quite rock-and-roll as you may know it. The songs interlock together as a whole. In fact, beside "You're Gonna Miss Me" and "Tried to Hide" (which is similar to the Kinks' cool "Come On Now"), the songs are oddly similar, powerful when taken as a group. Good God, it sounds like I enjoyed a concept album!

What really turns me off are the LP's liner notes hippie babble at its worst about a "quest

for pure sanity" and dealing with "life in its entirety." When will they learn?

The Elevators recorded their second LP, *Easter Everywhere*, around 1967. The music is increasingly heavy, leaning even more toward expansiveness. Still, there's some solid psych-punk, Roky's strained vocals leading the way. My fave track, "Levitation," is rockin' spaced-out Monkees pop. Like the first LP, the other tracks work together to form a forceful, discordant mindwarp.

As far as I know, the band's final two albums, *Elevator Live* and *Bull of the Woods*, were released by International Artists in lieu of formal studio recordings, consisting of leftovers from the first two LPs. *Bull of the Woods* is truly an egregious affair. Eleven songs veering toward straight-forward rock music. I wouldn't even recommend it to someone who liked the Dead. Two songs are Roky contributions.

Elevators fans are sure to hate this opinion, but I think the group's third LP, *Elevator Live*, is their most listenable. A mixture of songs from the first two albums plus two new originals and three new covers, the band sounds faster and tighter, with a punkier, more down-to-earth approach. I don't care if the album is bogus, with phony overzealous applause atop studio cuts, or not (which is what it sounds like in places). Most surprising, Buddy Holly's "I'm Gonna Love You Too" is performed faithfully, the band approaching fellow Texan Bobby Fuller's territory.

Scores of material aside from the four official albums can be had. The Collectables label offers the most ambitious, a three-disc set called *The 1966-1967 Unreleased Masters Collection*. The first disc tops the other two, with tons of alternate takes and mixes from the *Psychedelic Sounds* LP, all of which dramatically improve that album's quality. I wish the actual LP sounded this tough.

"You Don't Know," "Thru the Rhythm," "Roller Coaster," "Monkey Island," "Fire Engine," "Tried to Hide," "Don't Fall Down" and the unreleased "Fire in my Bones" are all alternate mixes. The band feels more urgent, less dense, very stripped down. One can actually make out a few lyrics, too. Also on this disc are five first-album songs with drummer John Ike Walton on vocals and four more backing-track rehearsals.

The set's second CD purports to be a live show in Houston from 1967 featuring material mostly from the first LP. It might be a rehearsal, though. I can't hear an audience. Disc three is solo Roky material from 1975 and 1988.

Along the same lines as the Collectables set, *The Original Sound of the 13th Floor Elevators* LP divides into a studio side of five unedited takes off *Psychedelic Sounds* and a live side showcasing the band in 1966.

Of the endless variety of live Elevators material on the market, the *Psychedelic Microdots of the Sixties Vol. 2* CD features hot sound and nine performances from a Texas television show. Some of this previously appeared on the *Fire in My Bones* LP, now hard to find. Also new and noteworthy is *The Last Concert* CD on Collectables.

The Chocolate Watch Band

Through no fault of their own--blame their label--the Chocolate Watch Band left behind an uneven legacy of recorded material. Their great stuff is great, for sure, but you've gotta sift through a lot of crap to find it.

California in 1965 must've swung. That fall, the Chocolate Watch Band (minus 10 points right off the bat for the name) was formed as a six-piece. In short order, Danny Phay (vocal), Ned Torney (guitar) and Jo Kemling (organ) spilt to another band, leaving guitarist Mark Loomis to retool the Chocolate ones with drummer Gary Andrijasevich, David "Sean" Tolby, Bill Flores and vocalist David Aguilar.

By the spring of 1966, this new version burned up the clubs and promptly signed to Ed Cobb's Green Grass Productions. Under his

guidance, the band dashed off a 45 of Davie Allan and the Arrows' "Blues Theme" backed with "Loose Lip Sync Ship" for the Hanna Barbera label. For this time only, they were billed as the Hogs.

Late in the year, the Watch Band started recording their first LP, *No Way Out*. By the time it was released in '67, however, it would bear little resemblance to the actual cuts laid down or the band's true lineup. Somehow, though, the album holds up real well as a primo punk artifact. Only four of the 10 tracks actually feature the entire band: "No Way Out," "Are You Gonna Be There (at the Love-In)," "Come On" and "Gone and Passes By." Vocals on the other tracks are by Don Bennett, a session cat and songwriter. Two horrible instrumentals cooked up by the studio engineers should be ignored.

The great Sundazed label has performed a miracle and improved the original album with the addition of three bonus songs on the CD: "In the Midnight Hour," the unissued "Milk Cow Blues" and "Psychedelic Trip," which evolved into "No Way Out."

The Watchband appeared in two movies around this period, Riot on Sunset Strip and The Love Ins. But they splintered after *No Way Out*, leaving Flores and Tolby to add three guys from a local blues band in June 1967 to work club dates. By December, even that configuration had vanished.

Undeterred by the lack of an actual breathing band, Cobb cooked up a second LP, *The Inner Mystique*, released in early '68. Consisting of a dreadful trilogy concocted by the engineers and pounding early outtakes, the LP defines the concept of a mixed bag.

Two essential tunes feature the full band, "I'm Not Like Everybody Else" and "I Ain't No Miracle Worker." At one point, you could have lived a reasonably full life without hearing the remaining tracks, but you're gonna have to buy them now that the reissue adds four bonus 45 cuts from 1966-67.

In the summer of 1968, Flores and Tolby reformed the Watch Band with Loomis, Andrijasevich and pre-Aguilar vocalist Danny Phay to cut a third LP. "Summer of '68. Hah!" you might say. And you'd be so correct. For even the reconstituted Watch Band were no match for the times. Released in March of '69, the *One Step Beyond* LP proves this enormously. It's kind of like the Byrds in places, definitely more California hard rock. It basically blows. The band split up for the final time after more touring.

Darn that Sundazed, but don't you know they added four swinging bonus cuts to the *One Step Beyond* reissue, making it worth owning. "Don't Need Your Lovin" and "Sitting There Standing" are killer tunes from the soundtrack of Riot on Sunset Strip. And full circle here we come, 'cause the band's first 45 as the Hogs is there just waiting to be heard.

(Next installment: The Standells, Seeds, Count Five and Barbarians!)

The Sixties Punk Kings Discography

The Remains:

Barry & the Remains (Epic/Legacy) 1991. Twenty-one cut CD collection of nearly everything the band recorded. A French compilation on New Rose features 26 tracks but is not readily available.

The Shadows of Knight:

Dark Sides (Rhino) 1994. Twenty-cut collection with great sound.

Oh Yeah! The Best of Dunwich Records (Sundazed) 1991. Four good Shadows cuts.

If You're Ready! The Best of Dunwich Records Vol. 2 (Sundazed) 1994. Three Shadows cuts.

Raw 'n Alive at the Cellar (Sundazed) 1994. Unreal rockin' live set in Chicago, 1966.

Shadows of Knight (Super K) 1969. CD version of their late-period bubblegum-inspired LP. I love this thing.

The Thirteenth Floor Elevators:

The Psychedelic Sounds of the 13th Floor Elevators (Int. Artists). First LP reissued on Decal and Collectables CDs.

Easter Everywhere (IA). Second LP. Same reissue information.

Elevator Live (IA). Third LP. Same reissue information.

Bull of the Woods (IA). Fourth LP. Same reissue information.

The 1966-1967 Unreleased Masters Collection (Collectables) 1994. Three-CD set of Elevators and Roky outtakes.

The Last Concert (Collectables) 1995.

The Original Sound of the 13th Floor Elevators LP (Thirteenth Hour) 1988. Psychedelic Microdots of the Sixties Vol. 2 (Sundazed) 1994. CD features the Elevators live on television.

The Chocolate Watch Band:

No Way Out (Tower) 1967. First LP reissued on Sundazed CD.

The Inner Mystique (Tower) 1968. Second LP reissued on Sundazed CD.

One Step Beyond (Tower) 1969. Third LP reissued on Sundazed CD.

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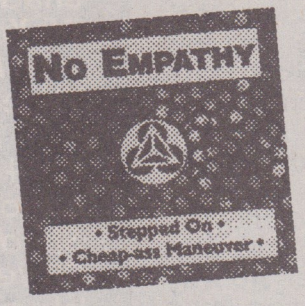

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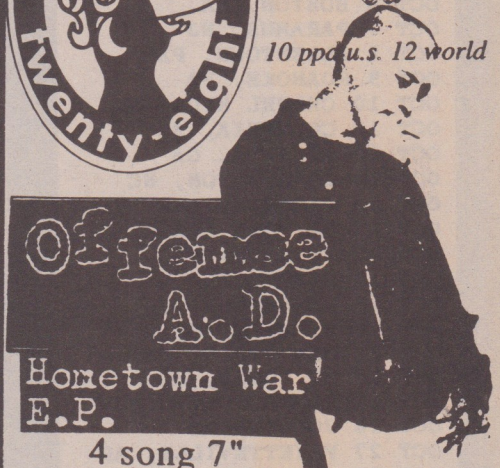

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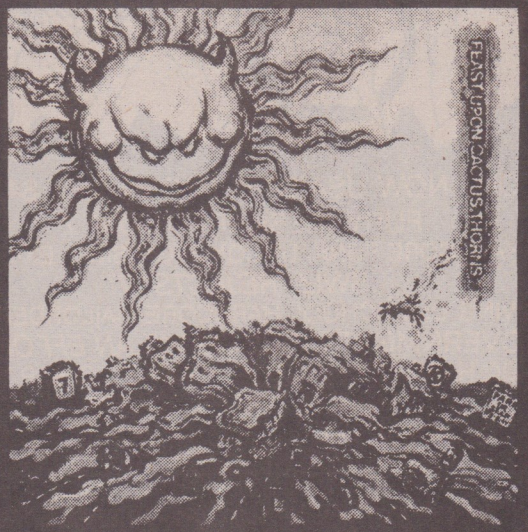

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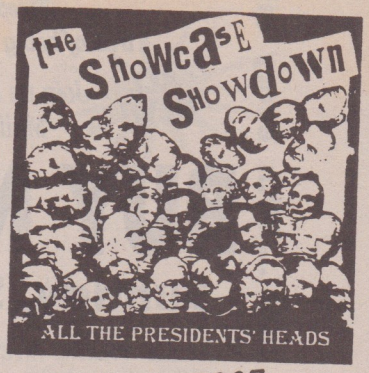

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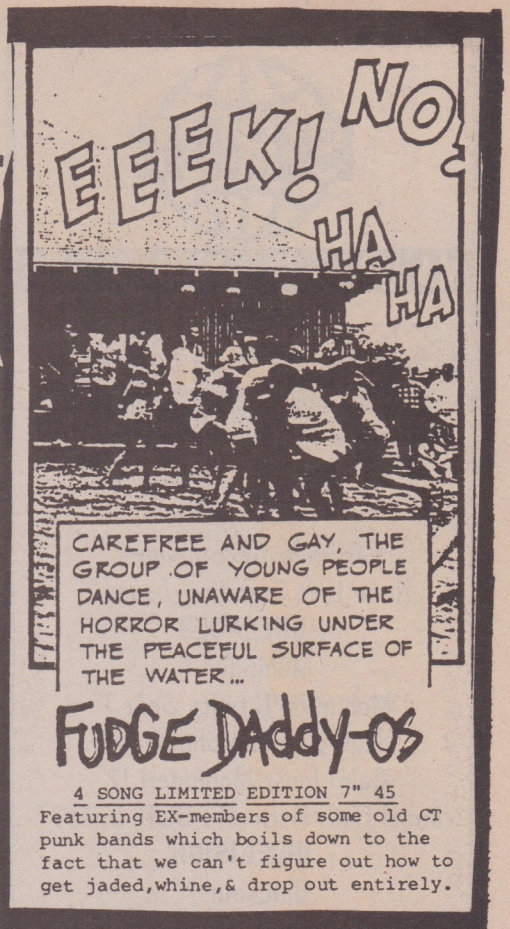

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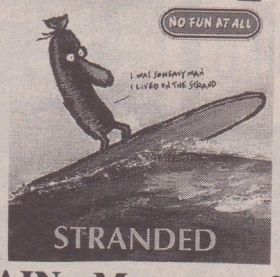

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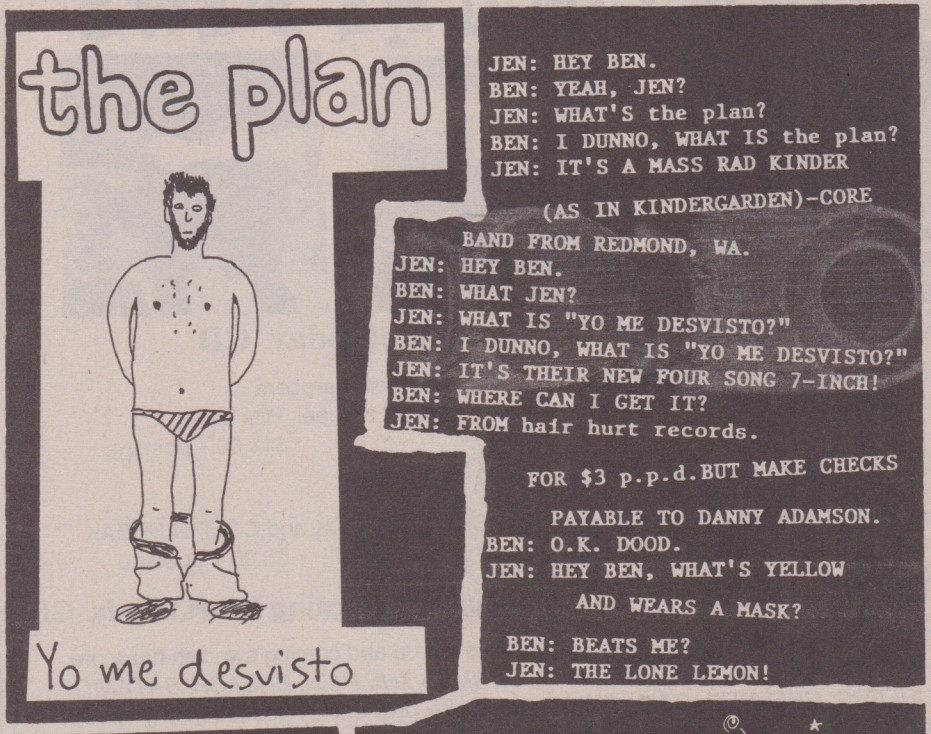

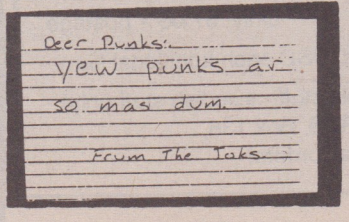

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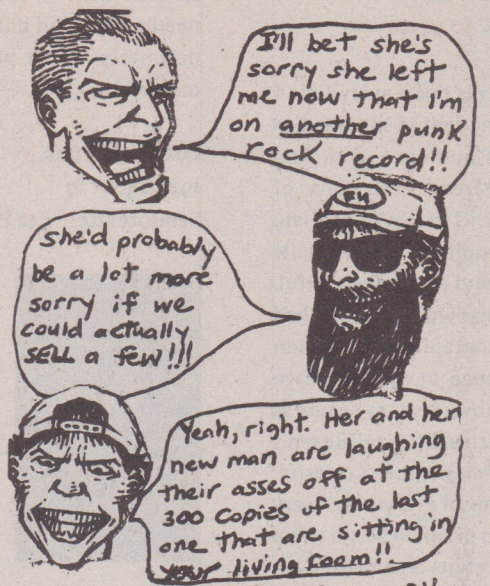

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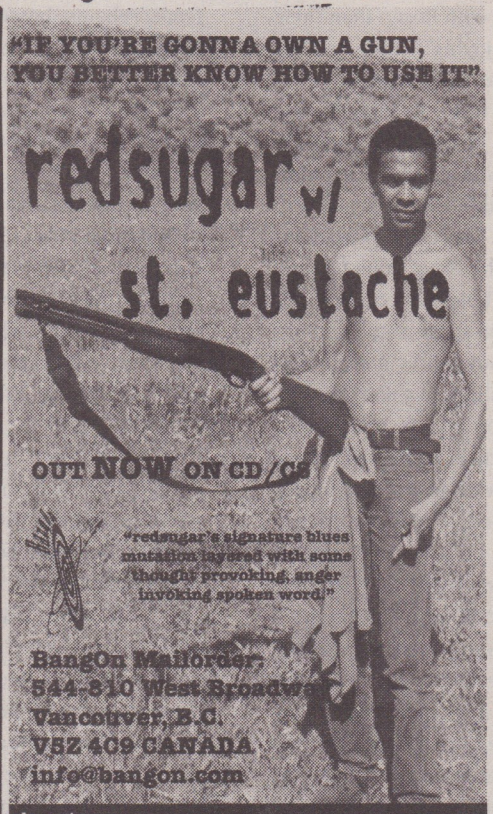

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WHEN
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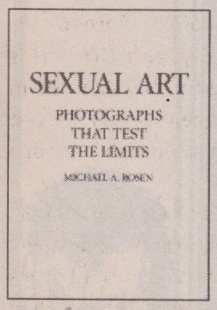
Sexual Art: Photographs that Tests the Limits • Michael A. Rosen
64 pages • $30
Shaynew Press • POB 425221 • San Francisco • CA • 94142



I can't help but pick up this book every time I see it. I seek out anything that is intended to offend the mainstream audience. But, I've noticed an almost mainstream acceptance of erotic photography, which I credit to the late Robert Mapplethorpe. Mapplethorpe's portraits are technically beautiful and erotically tasteful, although they shocked many people who had never seen sexual photographs of two men together, let alone two men in rope bondage and various states of anal play. It seems that nowadays, everyone is trying to test the limits, to push the boundaries. Michael Rosen's photographs are intended to shock and are, at times, quite successful.

Sexual Art includes pictures depicting a little of everything. Every gender and couple combination possible; modern primitives with tribal markings and piercings of every kind, fisting of cunts and asses (even double fisting); clamps, steel, rope, dildos and always a smile. Most of the subjects are Rosen's friends, just here to show us what it is they do when we're not looking. But they never let us forget that we are. Each person seems extremely aware of Rosen's presence and focuses their eye contact and full attention to the camera instead of what they're doing. Even those in couples are more involved with Rosen than their partner. I want to believe that everyone is enjoying themselves but they seem too distracted. Fisting requires a great amount of attention to your partner's body. I don't want my partner trying to smile for the birdie when their arm is completely inside me. Rosen takes away the eroticism of these sexual acts by making us, the viewer, the focal point.

Technically, Rosen's photography is nice. His style is very traditional and precise yet a little unimaginative. There is a consistency in all of his work: it's all done in a studio, in the exact same lighting with just a plain backdrop. He photographs whole subjects without fetishising body parts. Since he doesn't claim to be an art photographer, his direct composition is successful in documenting individuals in the community. But he fails at allowing their personalities to shine through.

Although Rosen stated that his intention was to photograph his friends doing what they like to do, the pictures in *Sexual Art* are focus more on shock value than realism. I'm well aware that nipple clamps and pierced cocks exist. I know many people who are part of the S/M community who consider fisting to be a normal part of lovemaking. But by taking away any real emotion other than smiling, these individuals can't help but look like freaks. Other photographers such as Eric Kroll and Charles Gatewood show individuals in different states of ecstasy, unaware of our presence. We feel voyeristic as we see women dressed in latex looking at their cunts in the mirror or men licking the shoes of their partner. But we're made aware that they are doing these acts because they are pleasurable and exciting. The individuals' campy smiles in *Sexual Art* don't convey this message at all.

I generally like any book that focuses on sex and I do like Michael Rosen's photographs. I love the variety of people and sexual acts he showcases in his book. I appreciate that his subjects are really ordinary people from the community and not pinup porn models. But if he focused more on the erotic nature of rope bondage, genital piercings, needle play, and dildos I would appreciate his art more. The book is definitely worth picking up. If anything, it's quite useful as an instruction guide . — Catherine Cook

bolo'bolo • p.m.
192 pages • $7
Semiotext(e) • 522 Philosophy Hall • New York • NY • 11121

When *bolo'bolo* was originally published in 1983, author p.m.'s realistic utopia fired the imaginations of anti-statists worldwide. After the popularity of German editions the book was translated into English, French, Italian. Dutch. Portuguese and Russian. In this 1995 edition p.m. has included an updated introduction. It examines the past 13 years and the huge changes in the international scene, most specifically the fall of the Eastern Bloc. He apologizes for being too optimistic in the book's original timeline: By 1988 the utopian world-vision (bolo'bolo) was to have been achieved. Now he suggests 2001 as the year "to dance on the ruins of the planetary work machine." What's "the planetary work machine?" Read on:

The Planetary Work Machine, simply put, is us. Its "society" (cops, religion, bosses); it's capitalism, communism, socialism, fascism, whateverism; it's the marginals on the left and the right (the punx, the hippies, the Nazi skins); we are all a part of it. "It" is not some shady Trilateral Commission or the C.I.A. (though those might have some control, world events have gained their own momentum to the point of making such sinister forces practically moot). We force ourselves into whatever image the Machine allows us — whether it's the picturesque rebel (corporate beer swilling gutterpunk or isolationist gun nut) or society's respectable business(wo)man. The first 27 pages explain this and the different "deals" open to various sections of the world — basically white collar (the A deal), blue collar (the B deal), and the third world (the C deal). p.m. dives into the general downward spiral of human existence and somehow emerges with a solution: bolo'bolo.

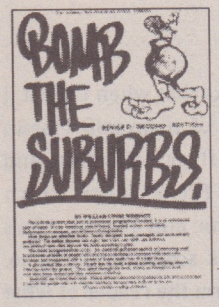
The route to bolo bolo is dysco [disinformation (worldwide contacts & bolo'bolo propaganda/disproduction (sabotage)/disruption (riots, squatting)] involving all three deals (ABC-dysco). Such classless unity is inevitable because of the worsening conditions of the 3 deals. Eventually ABC-dysco becomes bolo'bolo.

To avoid cultural associations, p.m. invents terms, which I'll put in parentheses: 15-30 people (ibus) form a large household (kana). 20 kanas form a bolo, 10-20 bolos form a township (tega), and so on to a very loose confederation/association of regions (sumi). Each bolo is sacredly autonomous in its cultural and social identity (nima). Yet bolo'bolo allows for inter-bolo barter (feno) and gifts (mafa). bolo'bolo also covers energy production and use (pali), water use (suvu), health care (bete), food production (kodu), world wide communication and (self) education (pili) [the Internet would qualify], and much more. The individual (ibu) has a social contract (sila) with all bolos (bolo'bolo the all encompassing form) that includes a cyanide pill (nugo: "Every

ibu comes outfitted with a return ticket."), a 50cm x 50cm x 100 cm box for private possessions (taku), I day of automatic hospitality (gano), and the option to settle conflicts by duel (yaka).

bolo'bolo goes into a lot of detail (in simple English) that really shows the author's extensive, non-dogmatic (a.k.a. realistic) thinking which raises bolo'bolo far above any utopian vision based in one political-ism or another. Although there are weak links (the ABC-dysco thing gets a bit hazy at times, but isn't the start supposed to be the hardest part?), the rush of optimism that maybe, just maybe, there's some realistic hope for a positive future illuminates this book. — Jesse Luscious

Bomb the Suburbs • William Upski Wimsatt
112 pages • $7
Subway and Elevated Press • POB 377653 • Chicago • IL • 60637



Bomb the Suburbs is one of those "about time" kind of books. A heartfelt appeal to the integrity of rap music written by a white Jew. The white Jew in question is William Upski Wimsatt, a rap journalist and graffiti writer who went to the University of Chicago's Laboratory School, a "demographic blip in the middle of Chicago's South Side, the largest and most populous black settlement in North America."

Living at 50 50 Hyde Park, Wimsatt grew up two blocks away from the home of the first black mayor of Chicago and was surrounded by "bad neighborhoods" which were considered forbidden to a white boy such as himself. The combination of affluent blacks which he knew as classmates and the threat felt in the existence of the slums and projects lead to Wimsatt's paradoxical worship and fear of the strange and alien black America, a racist mythology which Wimsatt is the first to acknowledge the existence of. In fact, it is his self awareness and perspective that allows Wimsatt to freely deconstruct the relations of race and identity in the formation of rap music and the culture which surrounds it. He examines the attitude of young whites like himself towards the exciting rebel music and whatever debts are owed by those who have experienced hip hop from a privileged distance to those who have invented the form out of their own suffering and troubled existence. Not content to be a privileged spectator, Wimsatt states that his own debt is a great one in a manner shadowed by a very stern morality; "I am able, more than 99% of the world's people, to do what I want to in life. This happy circumstance for me is neither something to feel guilty about, nor to take for granted. It is a rare something that has happened to me, in an important sense, because of the misfortune of others, and relies on my continuing ability to exploit my advantage over them... If I never repay black America in my lifetime, I will have gone unpunished for a permanent theft." The realization of this wise and honest view came to Wimsatt through painful mistakes corrected as the course of his life went on.

One portion of the book deals with Wimsatt's overcoming of a "wigger" inferiority complex in the context of a black high school (Kenwood). In order to show how down with the black man he was Wimsatt challenged another graffiti writer named Orko to a war in which he ended up dissing the other's mama. Orko, just out of jail, responded with "My mother just died" and a spray of beige paint to Wimsatt's face which he admitted "almost perfectly matched my skin." At another point Wimstatt, still an insecure teen, started to assert his own oppressed Jewish identity by wearing a Star of David around his neck and calling his rival Abnar (who was incidentally Louis Farrakahn's son) a nigger, to get a rise out of him but got himself body slammed in the gym. Later on Wimsatt describes the respect he was treated with after he attended a meeting of the Nation of Islam in which he was one of only three white attendants.

Much of the book deals with the politics of identity and the essence of what it means to be part of the hip hop nation. To be down for the long term and not for the season. This in turn embraces issues as to what genuinely constitutes a hip hop perspective and hip hop philosophy. and what defines the "selling out" of such a philosophy, issues which no doubt would find sympathetic echoes among punk rockers. To express different views as to what are the goals and intrinsic meanings of rap, Wimstatt includes interviews with divergent members of the underground hip hop culture like "super groupie" Lesley Thomas and break dancer/hip hop entrepreneur Reginald Jolley. Probably the most articulate are the views of Super LP Raven who puts forward that the goal of hip hop is to date itself, to address problems in which the solutions will make rap music obsolete.

The other portion of the book deals with Wimsatt's own adventures in the dangerous graffiti trade as well as his Aaron Cometbus like travels around the country comparing the hip hop cultures and inner city vibes of various communities.

Bomb the Suburbs is self published and has a refreshingly homemade looking layout. The book's content is full of soulful introspection as well as attitude reinforced picks at both hip hop as a whole and the role of whites in what is supposed to be a black music form. It is an honest vivisection of our racial obsession with possible solutions from the perspective of one white Jew boy from Chicago. — Joe Donohoe

King of the Roadkills • Bucky Sinister
160 pages • $9.95
Manic D Press • POB 410804 • San Francisco • CA • 94141

If you've never read or heard Bucky Sinister's work, you're missing out on some genuine talent. He's been called one of the funniest and most entertaining underground spoken word performers. No shit... I wouldn't disagree with a word of that.

King of the Roadkills details Bucky's best work from the last five years. There's a wide variety of material here, including his better known spoken word style poetry, a load of new or obscure short stories and two comics which were originally published in *Last Gasp* comics.

Bucky's style is very Bukowski-ish. He's raw, witty and holds no details back,.The writing is untraditional and without the boundaries of academia. The themes also reflect Bukowski — alienation, love affairs, crazy parties, urban tales of madness and finding deep meanings in the mundane. Although the influences are obvious, the humor is strictly

Bucky-style.

Other themes which draw from a personal perspective include Christian brainwashing, naughty kids and the stupidity of being human. There's even as some futuristic sci-fi included to throw you off guard.

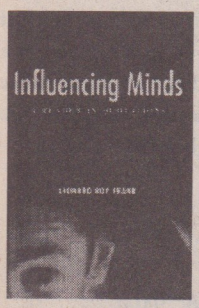
To me, Bucky's poetry is real and emotionally powerful. My favorites being "Divine Symphony of the Damned", "Living on Methedrine Time", "Magic Marker Epitaph" and "12 Bowls of Glass." Those ones hit me right where it hurts. They're the kind of lines you carry around in your melancholy head late at night while waiting for the bus to take you home.

Although some of Bucky's stories didn't thrill me, they are generally funny and entertaining. My favorite was "Joliet Maxwedge," a hilarious horror story which details what can happen when a country man tries to jerk off and shoot road signs at the same time.

Both of the comics, written by Bucky and drawn by the magnificent Chuck Sperry, rock yer world. The first one is about a six inch tall metalhead who was born with suction cups all over his body. The other comic terror tells a tale of a hick town truck stop being poisoned by toxic waste.

There aren't many duds here, so do yourself a favor and kick down the cash for this one. It ain't no roadkill. — Ayn Imperato

Influencing Minds: A Reader in Quotations • Leonard Roy Frank
245 pages • $12.95
Feral House • POB 3466 • Portland • OR • 97208



For nine months beginning in October 1962 Leonard Roy Frank was an involuntary psychiatric patient at a hospital in California. During this time, the hospital staff treated Frank's "illness" with 50 insulincoma and 35 electroconvulsive treatments, better known as shock therapy. After his release, Frank found that although he was a college graduate his education level had been reduced to that of an eighth grader. In order to regain his knowledge he began purchasing and reading books. By annotating these books Frank amassed a significant number of quotes, (35,000) and organized them into an impressive number of categories (650). *Influencing Minds* contains 1,464 of those quotations, falling under 32 different categorizes.

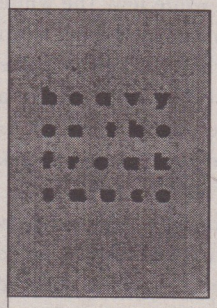
All of the quotes in the book deal with one broad subject; the shaping of the human mind. The content lets the reader see how the words of others influence, develop and shape their own minds and lives.

The quotes cover everyone from Aristotle to Bierce to Camus to Hitler to Manson and to every conceivable person in between. Some of the subject categories include are Truth, Knowledge, Ideology, Learning, Education, Persuasion, Writers, Deception, Advertising, Propaganda, Indoctrination, Brainwashing, Psychiatry and Soul, Conscience and Mind.

The single most important idea behind *Influencing Minds* is the fostering of serious thought and discussion. Anyone that reads this book will walk away from it looking at things from a slightly different perspective and with a clear understanding of how powerful words can be to individuals and society as a whole. After reading this book once, you will find yourself re-reading it countless times searching for ideas and inspirations.

Influencing Minds is not to be taken lightly or to be read over in a cursory manner. It is a book that forces the reader to think over every word of every quote from every page. A world of knowledge rests on the pages of this book. Hopefully in the near future Leonard Roy Frank will be able to realize his dream book of 20,000 quotes arranged by subject and author. If this dream ever comes to fruition the resulting volume will no doubt be one of the most important books of the 20th Century. — Trent Reinsmith

Heavy on the Freak Sauce • Martin Roberts
60 pages • $8
1058 Alamosa Drive • Claremont • CA • 91711



This is one of those books that when I see it, I ask why I didn't think of it myself. Martin Roberts has taken his flyer collection and created *Heavy on the Freak Sauce* which documents a part of the mid to late 80's Southern California punk scene. In doing so, Roberts intended to inform the reader of what shows happened during those times but also to encourage people to remember what it was that made hardcore and punk something to participate in.

The intensity and urgency of the music, identifying with the lyrics, the general spontaneity of the scene and most importantly, finding a voice for your anger and alienation. Back then, you fought for music that didn't stand a chance in hell of ever being accepted by your peer group or parents.

Through these selected flyers, you're taken to shows from Oxnard, with graphics by the Hernandez Brothers (who went on to create the *Love & Rockets* comic book), to shows at Fenders, The Olympic, The Stardust Ballroom all the way down to shows in Orange County and a few in San Diego. One era which I would have like to seen documented is the Cathay De Grande. Not one flyer from that place appears. The Cathay was an important club during the early stages of the scene, giving countless bands who weren't well known enough for a slot on a Goldenvoice show a place to play.

Unlike the majority of flyers today, not one of these was created on a computer. The graphics were either cut and paste or created through the pen scratchings of an artistic fan. These fliers have soul.

Most people see flyers as something you throw away but these pages prove that it's an art form and a vital way of documenting a history which is easily misconstrued. This book also gives the reader a chance to get a little nostalgic and think what it must have been like at a particular show. With that in mind, I wonder if other people will create similar books to document their local scene? — Matt Average

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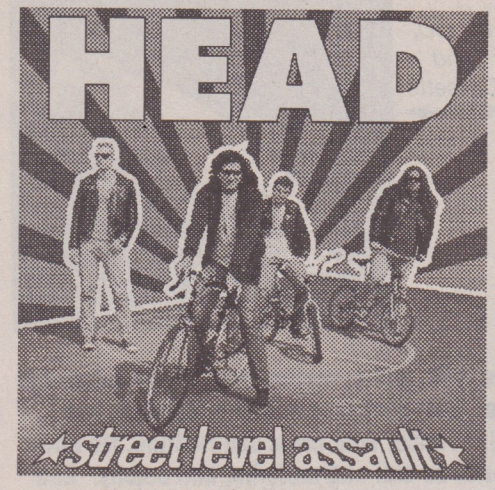

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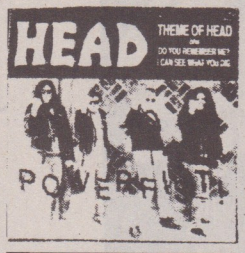

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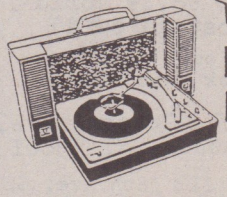

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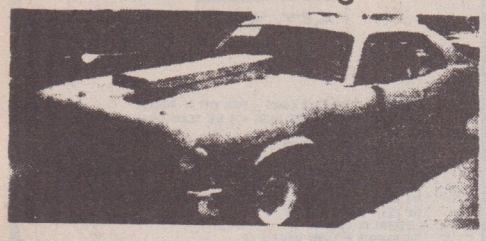

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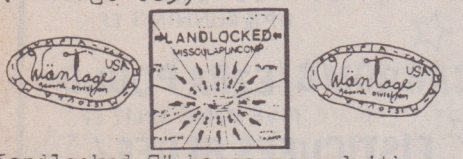

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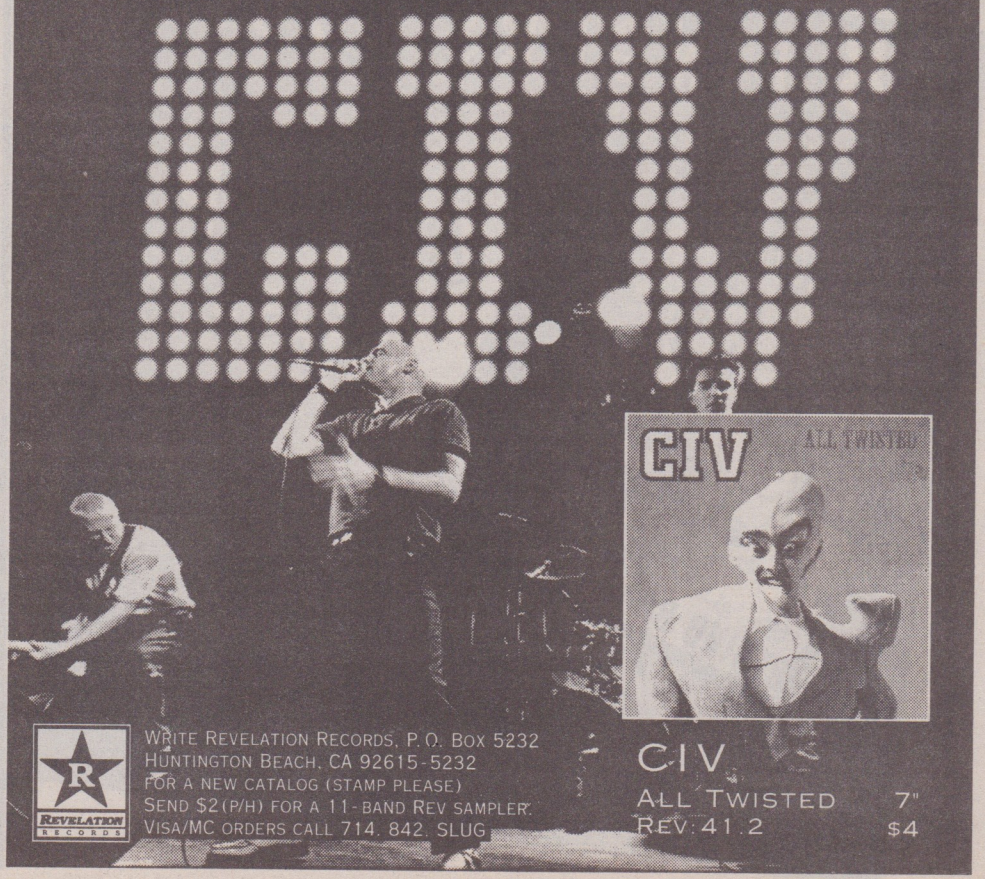

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (AM) Alan McNaughton, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (GS) Greta S, (KS) Ken Sanderson, (SS) Steve Spinali, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.

A.C.T.H. - "Maquillage" CD/EP

Italian punk/new wave stuff that consists solely of hit cover tunes, i.e. "Sound Of Silence" and "Back In USSR". Too slick to be novel and I truly believe the world would be a better place without a punk version of "Stayin' Alive". (RL)
(Mega, no address)

A.F.I. - "Answer That And Stay Fashionable" LP

First off, I want to mention that the cover to this is a brilliant spin off of the "Reservoir Dogs" movie poster, right down to the blood splatters in the logo. Okay, musically this definitely has that East Bay sound, (sometimes overdoing it) with a little bit of RANCID and early '80s SoCal hardcore thrown in. Something you could skate to. Sixteen songs of catchy, kick ass, 'fuck you' punk rock with cool samples and humorous lyrics. One of the better bands from the other side of the cesspool, oops, I mean bay. (MA)
(Wingnut Records, 1442 A Walnut St. #59, Berkeley, CA 94709)

ACOUSTIC GRINDER/TURMOIL - split EP

Not as noisy as I remembered them, ACOUSTIC GRINDER have that fuzzy, sloppy sound and clear shouted vocals reminiscent of old foreign hardcore. TURMOIL are virtually the same but a little more current with switch off vocals and slightly slower, heavier bits. Good stuff! (NN)
(Raf Vandeweyer, Laagstraat 10, 3930 Hamont, BELGIUM)

ACTIVE MINDS - Dis Is Getting Pathetic" EP

This record earns itself some mondo points for best packaging of the month: I mean the whole cover is just one big piss take on all DIS shit coming our way. Now musically, fortunately this kicks as much butt as the packaging: runs the musical gauntlet from blindingly fast chaos, to catchy super fast hardcore, to even a rather DIS-ish ditty if I do say so. Eight great songs and one excellent booklet with interesting political spiels translated into a million languages. Way cool. (LD)
(Looney Tunes, 69 Wykeham St., Scarborough, N. Yorks, YO12 7SA, ENGLAND)

ADHESIVE - "Yoghurt" CD

Totally fast melodic hardcore in the vein of SNUFF, LEATHERFACE or FACE TO FACE. One of the best of the genre that I've heard for a while. They've got hooks and choruses, but it never comes off as syrupy, weak or cheesy cos they play with speed and power. My only complaint is that all the songs have the same rhythm, which isn't much of a problem over the six songs here but could have got boring on a whole LP. A pleasant surprise though, and my pick of the month. (AM)
(Brool Records, Slottsgatan 141, 602 20 Norrkoping, SWEDEN)

AFTERSHOCK - "God Complex/Angel"

Straight-edge hardcore that draws from 'emo' to metal to hardcore, displaying these influences quite well. When they drop the metal wanking and head into their hardcore parts this works quite well, especially on the song "God Complex". What promised to be a strong release from this song was killed by the song on the flip, "Angel" which is more metal, dragging on longer than necessary. (MA)
(1124 Records, PO Box 603051, Providence, RI 02906)

EDDIE, ANGEL - "Eddie Angel's Guitar Party" LP

Full house of rock and roll instros recorded in the immaculate glory of Toe Rag Studios. EDDIE ANGEL is a great guitarist and he doesn't even let it get in the way of making this thang a primal cook-out, even pulling off a perfectly swell cover of the FRANTICS' "Werewolf" (later done as "Don't Eat Stuff Off The Sidewalks" by the CRAMPS), no mean feat. (DD)
(No Hit Records, 1 Hazlewell Road, London SW15 6LU, ENGLAND)

ANARCRUST - "Smooth As A Motherfucker" CD

Nine songs recorded live on the third day in the year of our lord, 1995. Metalish hardcore punk that often gets lumped in with other crust bands, although these guys don't play full on thrash, but rather go at it from a mid-tempo punchy angle. This isn't bad, and the live sound isn't bad, but the guitar needs to be turned up to give this that push. (MA)
(Front Rock/K Baal, PO Box 1024, 3300 BA Dordrecht, HOLLAND)

ANGRY SAMOANS - "True Documentary" video

Interspersed between the insane ramblings of Metal Mike (at least he doesn't blather on about GREEN DAY here) and the mad math professor, Gregg Turner, we are treated to a host of SAMOANS tunes. The video features (unfortunately) just 2 shoots from the early days, as well as 3 VOM tracks from the late '70s (Mike and Turner's first punk band). These are clearly the stand-outs for me, and are done in the style of those early DEVO videos! The bulk of the songs are done by the line-up of a few years back, which are still good but have some hippie-looking dude in the band. These tracks are from live shows, and while the sound is still excellent, there's not much happening. The overall mentality of the shenanigans that take place are commensurate with the intellectual level of your average SAMOANS fan.... 'Nuff said. (TY)
(Triple X, PO Box 862529 , Hollywood, CA 90086-2529)

MUSIC REVIEWS

ANONYMOUS - "Hill To Hill" EP

Upbeat paced mid-tempo rocking punk. All three songs reflect contrasting styles. The influences range from the early LEMONHEADS and ASEXUALS to a more manic DRIVE LIKE JEHU sound. It sounds as though the mastering flattened out the production on this record quite a bit. Some good songs but it seems to lack a certain punch. (MK)
(F.O.E., PO Box 4, Bethlehem, PA 18016)

ANTISCHISM - "CD" CD

Collected demo tracks, their first two 7"s, their side of a split live LP. and subsequent Selfless records re-issues. ANTISCHISM were always a band I kinda liked, but the sheer abscence of bands of this nature makes me reflect fondly on their brand of charging political thrash powered with scathing male and female vocals, doused in an occassionally moody dirge. The lyrics are oddly absent from the otherwise beautiful packaging, leaving a big part of the history blank. Otherwise, this is essential! (KS)
(Selfless Records, 2157 Pueblo, Garland, TX 75040)

APEMEN - LP

15 songs of pretty accomplished, do-the-retro-shimmy shake-and-forget-what-decade-you're-in surf music. Mostly originals, although one can readily hear from whence they steal from. A fair amount of neo-DICK DALE rapid note crescendos, forays into Middle-Eastern/Spanish surf-otica and fairly reverb drenched and surf-beaty all in all. A good example of faithful yet energetic genre-fulfillment. Also, a couple of surf songs sung in Dutch, including their take of "King Of The Surf". (HD)
(Nitro, Teervuursesteenweg 1h, 1820 Perk, BELGIUM)

ARMED AND HAMMERED/ OPPRESSED LOGIC - split EP

Toronto's ARMED AND HAMMERED churn and blast through two songs of fair, later VERBAL ABUSE-styled rock/ hardcore with flagellating-in-the-wind vocal chord damage. Oakland's OPPRESSED LOGIC crank out cartoon, cookie-cutter punk with really dumb nonsensical lyrics. Three songs of basic UK '80s hardcore punk with SoCal D.I.-styled vocals. (KS)
(Ransom Note Recordings, PO Box 40164, Bellevue, WA 98105)

ARMITAGE SHANKS - "Road Fever" EP

This is the real item: wild, raw, riff-happy punk with sarcastic vocals, abrasive guitars, and crashing cymbals. There are even ripping covers of CHELSEA's "Right To Work" and ALBERTOS Y LOS TRIOS PARANOIAS' "Thank You." With one foot in the past and the other in the future, you can't help but love these guys. Strongly recommended. (SS)
(Little Teddy, Schifferlstr. 1, 80687 Munchen, GERMANY)

AT THE DRIVE IN - "Alfaro Vive, Carajo!" EP

Impassioned, rollicking punk stuff that's equal parts tunefulness and grit. I detect a slight whiff of emo-ness but not enough to distract from the melodic solidity of the tunes. Recorded live onto 2-track and definitely has that rambunctious, live feel. A variety of influences including FUGAZI and JAWBREAKER though the band makes use of them in subtle as opposed to obvious ways. All four songs are both intricate and rocking with good lead and harmony vocals, and generally just a good feel to them. A most impressive debut (if this is indeed their first release). (HD)
(Western Breed, PO Box 220291, El Paso, TX 79913)

THE AUTHORITIES - "Puppy Love" LP

Famous (so to speak) for their 1982 single that included the classic "Radiationmasturbation" THE AUTHORITIES finally put out the rest of their recorded output. It says it's a pressing of 1,000 so it's a great way to get the music from the long gone 7" for now. It's all California punk circa '82-'83 that could be compared to bands like MDC and CAPITOL PUNISHMENT. (MC)
(EV World, PO Box 49984, Austin, TX 78765)

AUTONOMY - "A Faction of Mercy" EP

AUTONOMY has that Southern California crusty politico thing going, reminiscent of English bands from the early '80s. Cool collage graphics, lyrics attacking the apartheid system, the corporate weapons manufacturers, etc. "Poverty and Death" is way thumbs up. (KG)
(Mass Media Records, PO Box 2692, Costa Mesa, CA 92626)

BANDOG - "Unchain Me" EP

More of those stuck-in-the-throat vocals that somehow ooze manhood. The music has a metal tinge: lots of powerchords and some solos. I think lyrically things would have come across better had they not been written in English. Still, a C+ for effort. (KG)
(Anomie Records, Cheruskerstraße 3, 44793 Bochum, GERMANY)

BASSHOLES - "I'm Not Picky-Whatever's Wounded" EP

Sloppy, weird, loose back-basement-garage-noise with guitar reverb nicely turned up really loud. Stripped down basic shit that's cool and all, but probably would file away into obscurity in your record collection very easily after one or two listens. (KS)
(Bag of Hammers, PO Box 928, Seattle, WA 98111)

BATTLE OF DISARM/INKISICAO - split EP

Two bands who make such regular showings on various vinyl I can't keep it all straight. More raw political hardcore from both - INKISICAO win overall with more memorable music, dual vocals, and lyrics that do more than reiterate that "War is bad", the trap that befalls BATTLE OF DISARM again. Nothing you've not heard before, but that doesn't seem to stop most people I know from picking it up. (TM)
(Ataque Sonoro, Apartado 1789, 1017 Lisboa, PORTUGAL)

MUSIC REVIEWS

BEATNIK TERMITES - "Taste The Sand" LP

I have the CD version of this and when I saw the LP It was nice that the artwork looked 10 times as good. These 11 songs make for a fairly short album, but it has way more than it's share of good songs. "Ode To Susie And Joey" leads off, and if you missed the 7" here's your chance cause it's great bubblegum punk. Although the TERMITES have been around 5 years their output has been limited, but this LP is a great opportunity to discover them. If you like surf-punk, it's an essential release. (MC)
(Rock & Roll, PO Box 57116, 28224 Pozuelo, Madrid, SPAIN)

BEHEAD THE PROPHET NO LORD SHALL LIVE - EP

Certainly one of the more difficult band names - people were correcting me for a while before I could keep it straight. Quitty and Josh (x-MULKILTEO FAIRIES), a manic electric violin, and some extremely verbose lyrics. Although I'm still lamenting the departure of MULKILTEO FAIRIES, this has made the struggle much easier - raging music, lyrics that make me scratch my head, and a violin that makes my dog howl. Certainly a fitting epilogue. (TM)
(Outpunk, PO Box 170501, San Francisco, CA 94117)

BETTY'S LOVE CHILD - "Double" EP

As in Betty Page. Could we please give that a rest? I've had it up to here! The band is a lo-fi indie rock thing. They've got hooks and melody and meaning. (CK)
(17th St Records, 797 East St John St, San Jose, CA 95112)

BIKINI KILL - "The Anti-pleasure Dissertation" EP

That blow that Courtney Love landed on Kathleen Hannah at Lollapalooza (boy do they deserve each other for being there) must've thrown her into a (time) loop. Here they sound like X-RAY SPEX to the max, the latest in a long line of current bands hearkening back to early UK punk on their way to fame and fortune. Pretty decent outing, though not as gripping and immediate as the original. (TY)
(Kill Rock Stars, 120 NE State St. #418, Olympia, WA 98501)

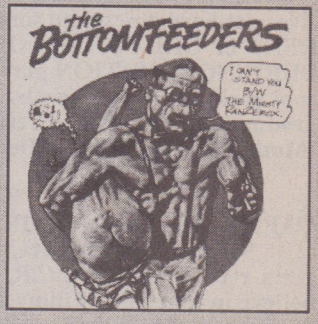
BONESAW - "Written In Stone" CD

Hard and fast old hardcore music. Pieces and bits of the CRO-MAGS and MOTORHEAD. Crunchy, strong metal punk. Another thick neck release! (SM)
(Lost & Found Records, Bunteweg 1, 30900 Wedemark, GERMANY)

BOTTOM FEEDERS - "Porn Star Haircut/The Bag"

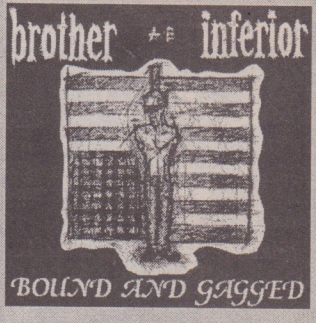
One fast, reckless, furious sonofabitch of an a-side, Yeah! I think my head exploded! Screaming leads on the guitar, some shrieky vocal stuff, and a lot of that tin can vocal effect, (which I could do without) but a genuine kick-ass, freak-frenzy. Second side was less exciting, but aptitude shone through - obvious these fellers are talented. Got a SUPERSUCKERS feelin' to it. I want more, simple as that. (RY)
(Get Hip, PO Box 666, Canonsburg, PA 15253)

BOTTOM FEEDERS - "I Can't Stand You/The Mighty Ranzerox"



DIDJITS-style energy. Great alternating yelling vocals on the chorus of "I Can't Stand You," and excellent harmonicas. Same for the B side, although it was very long, and threatened to turn into one of those GWAR type rock operas. (GS)
(Scooch Pooch Records Inc, 323 Broadway #405, Seattle, WA 98102)

BROTHER INFERIOR - "Bound And Gagged" EP



I've always thought that the hardcore bands from the Mid-west and Mid-south could run circles around most bands from the coast. If you need proof, then look to THE OFFENDERS, REALLY RED, NEGATIVE APPROACH, ARTICLES OF FAITH, N.O.T.A., among many more. Even ECONOCHRIST were originally from Arkansas. Well, here's a new band from T-town (Tulsa) that carries on is the tradition of creating raw, no metal, no pop, no bullshit hardcore punk that I can never get enough of. Mid-tempo, scratchy vocals lyrically attacking the system, and a solid musical foundation, not to mention there's an influence of N.O.T.A. present to add an extra 'oomph' to the whole aural experience. Definitely worth checking out. (MA)
(Sensual Underground Ministries, 404 E. 12th St. #1, Tulsa, OK 74120)

BRUISERS - "Society's Fools" CD

A compilation, I believe culled from the "Intimidation" and "American Night" 7"s and the "Independence Day" tape. Gruff, working class oi-punk mostly in a midtempo groove. Actually, a lot of the music (if one ignores the vocals) reminds me of classic MISFITS riffs and songs. Most stuff here is kept pretty simple and straightforward with your 1-2-3 punk thing and the rousing crowd choruses. A cover of BLITZ's "Nations On Fire" is included. (HD)
(Lost And Found)

MUSIC REVIEWS

BUGLITE - "The Marcia Brady Fan Club" 45
Decent pop punk in the WESTON/SCREECHING WEASEL vein. A tune from the heart for the most popular Brady gal. So-so flip but worth it for the A-side. (RL)
(Creep Records, 252 E. Market St. #220, West Chester, PA 19381)

BUM - "Make It Or Break It" LP
Peppy, poppy punk, well at least on the originals. They do 3 covers that let the rock and roll in them loose. They show an angrier, yet more fun side. I hate to say it, but I like BUM that way so much more. (CK)
(Impossible Records c/o Road Runner, San Bernardo 5, 28013 Madrid, SPAIN)

BURNING AMBITION/SINATRA 65 - split EP
SINATRA 65 have a contemporary energy yet introspective post-hardcore sound similarly in line with bands like CURRENT or ORDINATION OF AARON—tight and competent. BURNING AMBITION play a more beat-up, sloppy style with cool geeky, silly guy vocals. I especially like their song about graduation ceremonies. Pretty good stuff, overall. (MK)
(Mother Box Records, 60 Denton Ave, E Rockaway, NY 11518)

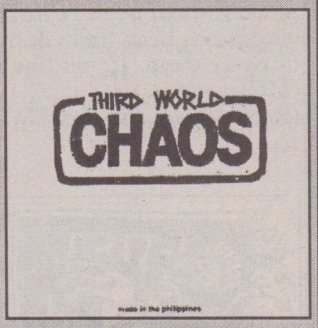
CAPITALIST CASUALTIES/SLIGHT SLAPPERS - split EP
Seems inevitable that CAPITALIST CASUALTIES would get a record out on M.C.R. A match made in heaven, if you believe in that sort of thing. Still incredible that they continue improving - they kicked much ass years ago and haven't released a dud yet. My introduction to SLIGHT SLAPPERS was also favorable - behind the strange name is some of the best Japanese hardcore I've heard recently - no small feat there! (TM)
(MCR U.S., PO Box 17742, Covington KY 41017)

CASUALTIES - "A Fuckin' Way Of Life" EP
Holy smokes (or maybe I should say "Give Me Fire"), the CASUALTIES play a super mix of punk/oi dowsed with a little bit of U.S. aggro, which sets 'em above other bands with the same look and influences. Which means you get a "short sharp shock" rather than "drugs party in 526". Great stuff in the same league ("The Mohicans", maybe?) as other incredible U.S. punk bands like the BRISTLES, RICKETS, BLANKS 77, etc. More punk music for real sick boys and girls. (EY)
(Eyeball Records, PO Box 1653, Peter Stuyvesant Stn, New York, NY 10009)

CEE BEE BEAUMONT - "Prestressed" LP
"A whole LP worth of these meta-musicians allows one to perceive the impeccable inner logic of their savage architecture in a manner only hinted at on their seven inch releases..." Seriously, this is highly recommended for the adventurous instro-phile who can appreciate swinging trash that's firmly anchored in the roll as well as the rock. Blaine Watson of Toe Rag Studios once again pulls off his alchemical marriage of hi-fi and primitive noise that sounds great on both shitty and expensive record players that really enhances CEE BEE BEAUMONT's raw yet sophisticated "je ne sai the fuck quoi." As Vanilla Ice would say, "Check 'em out!" (DD)
(Damaged Goods Records, PO Box 671, London 671 6NF, ENGLAND

CHIXDIGGIT - "Best Hung Carrot In The Fridge" EP
The 3 songs from this Canadian band are all in the same vein. They sound like ALL. It's high energy although the hooks are not as good as a good ALL tune. (MC)
(Lance Rock, 1223 College Dr, Nanaimo, BC, V9R 5Z5, CANADA)

CHAOS - "Third World" EP
A boot of this Philippino punk band's 1984 EP. Four songs, all in slow-to-mid paced late '70s punk sound. More like UK, or maybe even Canadian punk... can't think of any direct comparisons, but it's straight up without being too generic. Definitely a collectible worth getting, but only 300 made! (TY)
(no address)



CHEEZTONES - "When Men Get Too Anxious" EP
The music on this record doesn't quite live up to the cute cover sleeve. I think this is the sort of band that does their best thing live on stage. But still it's fun-chuggin' rockabilly. I dug "Hoodoo Hoedown" and "See Me Walking By" the best. But turn up those *!@#?&! gitters ya bad boys (and girl)! (AI)
(Earcheez Music, 616 College SE, Grand Rapids, MI 49503)

CHOPPER - "Self-Preservation Society" EP
Fast paced punk with tight vocal harmonies and a solid wall of British guitar noise. CHOPPER remind me of the great British band IDENTITY from a few years back. (MC)
(Crackle, PO Box HP49, Leeds, 1S6 4X1, ENGLAND)

CLOBBER - "Get Smart" EP
I'm stepping out of my league here. What do you say when you know a band should be recognized, but not by you? I could make the token JAWBREAKER comparison and leave it at that. You know, it's all intelligent and shit. (I AM kidding, fuck you!) What am I supposed to do with passionate punk! Ack!!!! Emocore, O.K.? Dig it? Buy this. (RY)
(Half Baked Records, PO Box 347148, Atlanta, GA 30334)

COLD CRANK - "Lifer" EP
I don't know why this got assigned to me. Three tracks of somewhat catchy, rockish punk. Uptempo stuff that wouldn't be out of place on college radio. (NN)
(PO Box 2974, Denver, CO 80201-2974)

CONNIPTION - "Pinata" EP
First solo release I know of for this New York outfit - the music is copyrighted last year - not sure why that is, as we're just seeing it now. Raging hoarse hardcore - the classic formula followed again to good result. The music is short, fast and simple, while the lyrics tend to loiter in more traditional doom and death arenas. Didn't understand the cover drawing - perhaps I should have just written that off with the lyrics, eh? (TM)
(Framework, PO Box 216, Pt Jefferson Stn, NY 11776)

MUSIC REVIEWS

COSMIC PSYCHOS - "Self Totaled" LP

Oh! These bad, bad men. All those years consuming strong beer and unleashing fucked up, fuzzed out guitar pub-rock and they are still actually having fun! No other veteran bar punk outfit can deliver the massive head trauma these itinerant hombres can. Maybe if the STOOGES hadn't been involved in championship drug- ingestion contests, they could have performed with as much as vim and vigor as these louts. Clearly the COSMIC PSYCHOS are the leading purveyors of the feedback/distortion guitar bludgeon technique. If you ever have a chance to catch these guys live it'll stand you on your hopeless 'lil ear. (BR)
(Am Rep, 2645 1st Ave. So, Minneapolis, MN 55408)

CRASH 13 - "Hitch Hiker's Guide To Glengarry" CD

Melodic poppy rock here. At best they sound like early LEMONHEADS or "Ourselves" period 7 SECONDS. At worst, they are slow, boring almost-alternative rock. Although the music gets quite fast, they lack the punch, attitude and power that would earn them the distinction of being pop-*punk.* (AM)
(Rightwide Records, 1070 Bleury #301, Montreal, PQ, H2Z IN3, CANADA)

CROP CIRCLES - "Obsession" EP

I love GREEN DAY. They're without a doubt my favorite band ever, and I've seen them perform over 50 times. 8 million GREEN DAY fans can't be wrong, but inevitably I knew that I'd have to go face to face with the bad, green, offspring of '90s punk that would begin to breed like vermin. Well here you go: CROP CIRCLES are the most blatant G.D. rip-offs that I've ever had the displeasure of hearing! The Billie Joe wannabe vocalist sings his whiny, sappy, love songs over the plastic pop melodies. And to top it off, the last song "It" seems to be about how they could go home and watch G.D on MTV. I don't think they're obsessed with girls. Pathetic. (EY)
(Bob's Lumber, 40 Mountain Ridge Dr., Wayne, NJ 07470)

CUCKOOLAND - "Pop Sensibility" CD

A full-length from these punk pop darlings. PRIMITIVES and POPGUNS-type bubblegum British gal vocals stuff. Very strong with the inclusion of some single tracks as well as great new songs. (RL)
(Damaged Goods Records, PO Box 671, London E17, ENGLAND)

DM 3 - "Making Time/T.V. Sound"

This shit is produced well... 16 track, at least!!! What you got here is that gay ass pop shit from the '70s (POP, BEAT, SCRUFFS, SHOES, RASPBERRIES, etc.) with a little bit of the '60s influence (THE CREATION) thrown in fer an actual powerful blend. It's as catchy as hell and I hate to admit that I like it!!!!! Fuck you Timmy Yo... this stuff is better in bed than you are!!!!! (SW)
(Get Hip, PO Box 666, Canonsburg, PA 15253)

DAMPADING - EP

A trio from Florida with a pretty formidable 4-track home recording. Murky, somewhat elusive/noise-covered vocals amid an always rhythmically changing bed of guitar/bass/drum assault. Really reminds me of late era DIE KREUZEN. Sorta progish but still pretty insistent and biting in nature and includes more than one record's quota of six-string strangulation/regurgitation noises. Very cool. (HD)
(Dhazzig Records, 2026 Leon Rd., Jacksonville, FL 32246)

DEBRIS - "Sticking Pins In Little Dolls" CD

A Swedish shock-a-billy, horror-a-billy, emo-a-billy band. Alright, maybe that's too much to comprehend. Garage rock that comes on a cute little mini-CD. 6 songs that just don't get me moving. (CK)
(Really Fuzzed, Box 6170, S-102 33 Stockholm, Sweden)

DAS KLOWN - "Ha Ha Ha Ha Ha" EP

I hate clowns, clowns suck, clowns are big, mean scary people, who deserve to get the crap beat out of them like no one else deserves to. (Except maybe mimes) Bozophobia aside, I really like this: it's fast, it's well played, it's got loads of hooks to stick in your head, and it gets right to the point. It's the sort of record which might appeal to fans of stuff like old D.I. and that ilk. (LD)
(Doctor Dream Records, 841 W. Collins, Orange, CA 92667)

DECEIVED - "Smash Patriarchy" EP

Sometimes it surprises me how few people there seem to be in the hardcore scene who wholeheartedly support the endeavors and tribulations of women. I think it's a matter of insecurities that lie behind feeling threatened by a potentially powerful contingent. So when I come across a 7" like this, I embrace its sincerity. I embrace its stances against the culturally patriarchal powers that be (today). I welcome its ideology and activity. This is a great hardcore single that sizzles in speed, anger and promotion of awareness. (KG)
(Reiterate Records, PO Box 287, Harwinton, CT 06791)

DEVOID OF FAITH - "Commodified People" 10"

Picking up right where the EP left off, this 10" is overflowing with hardcore the way it should be. Strong and forceful powercore played tight with lots of hooks. There's absolutely no let up, and the RAW POWER cover at the end is the icing on the cake. If I hadn't just done all my reviews in one day I'd rave about it even more. (NN)
(Anomie Records, Cheruskerstraße 3, 44793 Bochum, GERMANY)

DICK'S HATBAND/JOANIE'S ATTIC - split EP

I think it's great that both bands' names are possessives. It adds a little humor to an otherwise straightforward melodic, poppy record. (CK)
(He-Man Woman Haters Club Records, 417 Linwood Ave #4, Buffalo, NY 14209)

MUSIC REVIEWS

DISCLOSE - "The Demo's" LP

While my recollection was that their other LP was also just their demo's on vinyl... I'm starting to think that isn't the case. These are demos from 1992 and 1993 and some comp and live tracks. There's some overlap with previous releases, but it's a strong listen regardless - still the only 'DIS' band I think worth a shit. Fuzzed out, noisy three chord hardcore - as simple and repetitive as you'd guess. (TM)
(Love And Hope Records c/o Marc and Riet, Balendyk 64, 3920 Lommel, BELGIU
M)

DISFEAR - "Soul Scars" LP

Cool fuckin' rocking, political grinding punk from Sweden. Fourteen straightforward, unrelenting songs that won't give you a chance to catch your breath between tracks. These songs strike in succinct succession attacking wave after wave. Bands like this can be incredible when they cut out all the lagging, slow metal parts and stupid apocalyptic, groaning monster samples. No bullshit here, just pissed off raw anger. (MK)
(Distortion Records, Box 129, 401 22 Götebog, SWEDEN)

DISSOLUTION '77 - "Criminal Rain/Panic"

Neo-punk from Italy, the A side has a catchy riff but it's almost post-punk at times, very KILLING JOKE. The B side is more uptempo, but both songs are too long, cut them to 2 minutes. (EC)
(Helen Of Oi!, 13 Spring Gardens, Ventnor, Isle Of Wight, PO38 1QX, ENGLAND)

DISTORTION - "Rampage" EP

Decent Oi! from the UK, oops, I mean England. Typically catchy, mid-tempo with not too much to say other than "ooh ooh ooh". An absolute must for anyone who wants to own every Oi! record ever made. (KK)
(Aggrovation Records, PO Box 8808, Myrtle Beach, SC 29578)

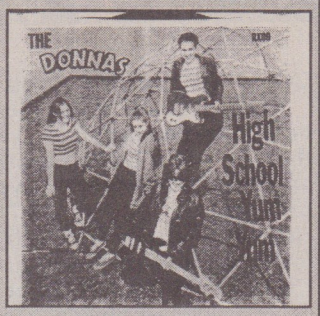
DOC HOPPER/HORACE PINKER - "Suck Shit" EP

The back cover bio reviews this 7" far more adequately than I ever could, and I quote: "They're very 'concerned' about getting roaring drunk amidst everyday apathy...then playing out-of-tune guitars, matched with off-key harmonies, and lame melodies, poised against bitingly stupid lyrics..." Actually, this is a pretty decent split, both bands playing aforementioned melodee-core with harmonies galore, and jangly guitars. Includes an absolute trashing of the theme to "Lavern and Shirley" as mangled by HORACE PINKER. DOC HOPPER however are the standout here with a sound which would probably charm fans of bands like WESTON or something of that nature. (LD)
(Off Time records, PO Box 52114, Houston, TX 77502-2114)

DONKEY - "You're Under Contract Dude" 2 x EP

Excellent, disjointed punk rock in the JONESTOWN/DOG FACED HERMANS tradition from this Dutch band. An engaging, challenging release that's worth picking up. (MM)
($5.00 ppd: Project A Bomb, PO Box 582934, Minneapolis, MN 55458-2934)

THE DONNAS - "High School Yum Yum" EP



THE DONNAS are a deliberate lo-fi garage band, a la THE RIP OFFS, etc. and write simple midtempo '50s style songs not unlike the RAMONES. They have girly vocals and an all-female lineup, such as that of THE TRASHWOMEN. Sure to be a hit at the Purple Onion sometime, garage fans should check this out. (JH)
(Radio X, PO Box 63, South City, CA 94083)

DOWN - "Solid State/Don't Dig The New Breed"

Short sweet fucking brilliant songs. Disgusting hatred toward the new music scene. The only lo-fi band that I like. These songs clock in under two minutes, just as the riff starts to rock they fall apart into destructo balls of flames. There must be some genetic connection from Michigan that I'm receiving from these boys. Rock and roll terrorist. (SM)
(Bonehead Rex, 216 N. Magnolia, Lansing, MI 48912)

THE DRAGS - "Anxiety" EP

If you're not already aware that this is a great fucking band, get on the good foot ASAP. Rock and roll from once upon a time called now, with something for everybody; the titular original, a bent arrangement of BILLY LEE RILEY'S "Flying Saucer Rock and Roll" and an energetic and completely unboring instrumental named after a complete loser of a superhero ("Elongated Man," who was basically an unfunny "Plastic Man" although I still have a soft spot for the jerk, especially now that the DRAGS have immortalized him). (DD)
(Empty Records, PO Box 12034, Seattle, WA 98102)

DRILLER KILLER - "Total Fucking Hate" CD

Total fucking metal!!! Another Swedish DIS-homage. Hate for what? This cheapens the anger and inspiration of a good fifteen year old idea by complimenting the recent tide of punk rock turning into a cliched cartoon. Hardcore minus ideas = zero. Proficient but pointless. (KS)
(Distortion Records, Box 129, 401 22 Gotenborg, SWEDEN)

EARL'S FAMILY BOMBERS - CD

Somewhere between THE HUMPERS and JACK O'FIRE. They rock, but they've got a little country tinge there and again. (CK)
(Kept In The Dark, PO Box 12345, Tucson, AZ 85732)

EATER - "All Of EATER" CD

Hey world, I'm reviewing fucking EATER! A re-issue of EATER's classic LP with all single tracks tacked on (minus the live EP). Awesome 1977 punk rock. Snotty vocals, raw production, and great youthful tunes (EATER allegedly being the youngest '77 band at the time). If you liked the VIBRATORS "Pure Mania" or S.L.F.'s "Inflammable Material", you need these impossible-to-find recordings. Memories. (RL)
(Cargo, 4901-906 Morena Blvd., San Diego, CA 92117-3432)

MUSIC REVIEWS

EXIT CONDITION/LOVEMEN - split EP

Wow, this is great. I didn't even know that EXIT CONDITION was still around. Two songs each, both bands rock on both ends of the melodic punk spectrum. EXIT CONDITION check in with two of their best songs (in my humble opinion) fitting somewhere between LEATHERFACE and SNUFF's more rock-ish numbers with vocals reminding me of TRUSTY. LOVEMEN are from Japan and capture the pop punk sound coming from there (mixing '80s power pop melodies with '90s hardcore/punk energy). Great. (LH)
(Snuffy Smile, 4-24-4-302 Daizawa, Setagaya-Ku, Tokyo 115, JAPAN)

EXTREMAMENTE IRRITANTE - "Censure" EP

Eight furious thrashing songs from this Brazilian punk band. All together consistent and to the point. Worth checking out. Even includes a TERVEET KADET cover song. (MK)
(Corpse Core c/o Martins Sarmento N-414, Cep: 05878-000, São Paulo, SP, BRAZIL)

FALAFEL MAFIA- "You Love Us" CD

Full on straight edge without a sense of humor. This CD is packed with 21 songs of emo core, important issues and serious attitude. Their are live excerpts in between every song. This disc is packed with today's most potential band, and the uppermost important information to get you through another day. (SM)
(Kriminal Records, 542 E 14th St. #9, New York, N.Y. 10009)

FAT DAY - "My Name Is I Hate You" LP

I was warned before I started reviewing this LP that I might hate it. A disclaimer like that is a good indication that I will probably like a record. And I did. This is so wonderful. It's really noisy garage punk, has lots of screaming and each song is under two minutes. Everything I look for in a band. The record seems like it was recorded live 'cos most of the songs go right into each and there is some between song mumblings, but the quality is good: not too clean, not too lo-fi. I think I'll reiterate. This record is great. (CK)
(100% Breakfast, PO Box 381804, Cambridge, MA 02238)

FIFI AND THE MACH 3 - "1976" CD

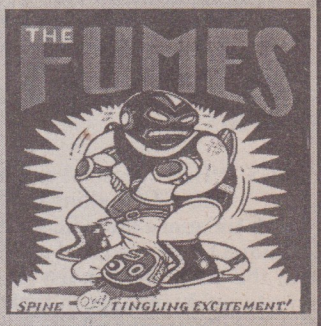
Straight ahead garage punk a la the STOOGES from this Japanese band. Melodic female vocals sung mostly in English. Every song starts off with an amp buzzing. Good originals with covers of the DEAD BOYS and IGGY to put things in perspective. They also do "Cherry Bomb" with Japanese lyrics. (MM)
(1+2 Records, distributed by Get Hip)

FLEMA EL EXCESO - "El Blanco Cristal" CD

Catchy punk from Argentina, lyrics are completely in Spanish, so I can only make out snippets here and there. By and large it's pretty decent in a QUEERS vein, altho' like most CDs there are a few slower tracks which could have been left off in order to present a more concise package. (LD)
(Flema, Casacuberta 1060, 1870 Avellaneda, Buenos Aires, ARGENTINA)

THE FORK HUNTS - "We Are The Clowns" LP

Very interesting 24 song LP. It's English, it's oi, it's hooky, it's fun... actually, I'm a real sucker fer this kinda sound... it's not produced real well and it puts me in a drinking mood... how can I argue with that???????? I would like to make Johnny Bartlett listen to this record and turn over a new leaf... actually, me and Mike (friend of the people) Lucas have got our pogo stix out. Get a couple of beers in Mike and watch him kick that soccer ball across the field. (SW)
(Helen Of Oi, 15 Spring Gardens, Ventnor, Isle of Wight, PO38 1QX, ENGLAND)



FUMES - "Spine-Tingling Excitement" EP

"Shut Up and Drink", it says on the back cover. Not a bad idea - the FUMES are a band who would be best enjoyed if the listener had a pint of Newcastle in one hand, and the other hand was balled up into a fist shaking in the air towards the stage. Some big, ugly punk rock with metal guitar solos and a pissed-off slant on life. Close your eyes and you can almost see a sweaty Bruce Roehrs clearing out the slam-pit singlehandedly. (JR)
(Empty, PO Box 12034, Seattle, WA 98102)

GINK - "Crumble" EP

Grooving punky pop in that UK way of SENSELESS THINGS/NED'S ATOMIC DUSTBIN. Perky and all, but being a fan of that vein this rate's kinda lowly due to it's lack of catchy-ness. (RL)
(Potential Ashtray, 110 Oxford Road, High Wycombe, Bucks HP11 2DN, ENGLAND)

GODSQUAD - "Yesterday's Kids" EP

This is fucking punk. Cross early CIRCLE JERKS with BLATZ and add cheap production, anthemic choruses and lyrics like "Drop the bomb on my neighbor/ Smash a window/ Shave your head...". A little slow for my normal tastes but a certain energy and attitude has been captured on these four songs that makes me like this a lot. (AM)
(Revs, PO Box 779, New York, NY 10268)

GOOBER PATROL/SPROCKET WHEEL - split EP

The latest entry in Snuffy Smile's series of split Japanese/English or US singles is another winner. SPROCKET WHEEL is fast and melodic with excellent lead guitar playing and singalong vocals. Sort of CHANNEL 3 on speed. GOOBER PATROL is slower UK punk with a ska influence along the lines of the NEWTOWN NEUROTICS. These releases go out of print instantly, so write today. (MM)
(Snuffy Smiles, 4-24-4-302 Daizawa, Setagaya-Ku, Tokyo 155, JAPAN)

MUSIC REVIEWS

GREEN STREET - "Alone" EP

One good thing about this band is that they don't sound like every other American pop punk band coming out right now. The music on the first side is upbeat, mid-tempo style, and well-played, but the vocalist is a bit monotone (as are the self-pitying lyrics somehow). The second side slows down a bit and buries the vocals more in the mix. This works really well on one song, "Gone Away", which should be their hit. The last song suffers from from being a little too slow and experimental. (PC)
(PO Box 578539, Chicago, IL 60657-8539)

GROG - "95 Stab Wounds To The Throat" EP

Pulsating wounds, dripping pus from broken vertebrae, throbbing dismembered hearts and heads. Extremely painstaking vocals, backed by a froggy imitation. Ridiculous riffs and lyrics. The typical package and sounds. Quit imitating death and start living life. Hated it! (SM)
(Bornto Booze, Andeas Focker, Kolpingstr. 8, D-46325 Broken, GERMANY)

GUS - "Hetro Bash Was Flipper" EP

This GUS hailing from Vancouver (and not to be confused with the more melodic GUS from Florida) play with their own unique tormented and chaotic approach. In contrast with some of the other more noisy bands playing this style of stuff, GUS fortunately manage in their songs to maintain a definitive focus musically amidst all the noise and distortion. (MK)
(Slow To Burn Records, PO Box 8386, Victoria, BC, V8W 3R9, CANADA)

H.F.L. - "The Way It Is/I'm Dying Inside"

HARD FAST LOUD, huh? I'm sorry, but I don't hear any of that here. The A-side is a very hard rock orientated number, complete with wanky guitar solos and all. The B-side is another rocky number, with more melody than bite, to get up close to your honey and show your soft side. I think I'll pass. (MA)
(Doctor Dream Records, PO Box 666, Huntington Beach, CA 92648)

HALF LIFE - "Reality '95" EP

A Japanese take on NY moshcore. Guitars aplenty with melodic breaks for added emotion. While not bad, it's basically formula stuff except for the distinctively Japanese style to the vocals. They should have progressed a bit further by now. (NN)
(HG Fact, 401 Hongo-M., 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)

HANS & GRETA - "Snabbmat For Folk I Farten" CD

Much like the MUNG CD I've reviewed for this issue, this is a bummer to describe. Fast/catchy and melodic— all of which would make for great shit if it didn't sound like a 1000 other bands. Nothing that pulls it out of the pack, which is a death knell as far as I'm concerned. (TM)
(Beat Butchers, Gjutargatan 7, 112 48 Stockholm, SWEDEN)

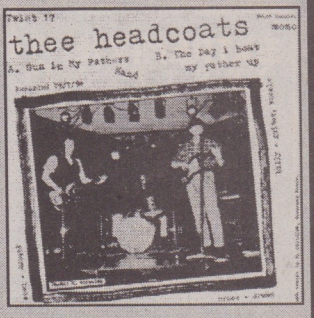
HATES - "Greatest Hates" CD

A strange collection (25 selections in all) from this Houston band who's been around since 1978! The majority of songs are older material redone by the current lineup. Most of these are okay old style punk with a very modern production feel and a distracting amount of guitar solos. The real gems here are the 4 really old tunes, with 2 demo songs from 1980, a demo tune from 1978 and a live 1980 version of the classic "No Talk In The '80s". Two of the demo tunes also have their modern redone version elsewhere on this disc--and the contrast is just amazing. The older tunes just drip attitude, rawness and grit as opposed to the somewhat lackluster modern versions. Also included is a strange radio interview with Christian Arnheiter, the only original HATE. (HD)
(Christian Arnheiter, 616 Branard St., Houston, TX 77006)

THE HEADCOATEES - "Ballad Of The Insolent Pup" EP

Well, here's the weekly 7" from this UK band. The gitter is beautifully abrasive and rockin' (yeah babe, rockin'). Songs about a "Mucky Little Pup" and a "Spineless Little Shit". These English broads got attitude, so don't fuck with 'em. (AI)
(Vinyl Japan, Seiwa Bldg, 2F 4-9, 7 Chome, Nishi-Shinjuku, Shinjuku-ku, Tokyo, JAPAN)

THEE HEADCOATS - "Gun In My Father's Hand/The Day I Beat My Father Up"



Wild Billy Childish sets an Oedipal revenge fantasy (I hope) to music and we're all that much richer for it. This new 45 in the vein of their recent "Headcoats Conundrum" LP: sharp, angry punk that manages to break out of their tried-and-true formula. Lyrically, it's as grim as the titles suggest. I think it's great, but then maybe I'm biased. *Ok, Billy* - send us the next one... (JR)
(Twist Records, no address)

THE HEATHERS - "Big Bad Love" EP

For some reason the name HEATHERS evoked a band of girly-girls who were fans of the teen-beat movie of the same name. The sound of this band is very far from girly however and it pretty much rules. The vocals are deep and tough, and the music is fast and pretty hard, kinda like a punk JOAN JETT. This appears to be a self-released first record from this band. (JH)
(1227 E. 175th St., Cleveland, OH 44119)

HELLSTOMPER - "The Last Hoedown" EP

Can't make out all the words on this redneck bar punk record, but I'm hearing *a lot* of racist and homophobic bullshit and stupidity. Put out by a label that distributes other racist labels, and produced by Jeff Clayton of ANTISEEN, who recently protested people drawing the conclusion that his band is racist because they flaunt the Confederate flag. What's up?! (TY)
(Hardline Records, PO Box 21102, Tampa, FL 33266)

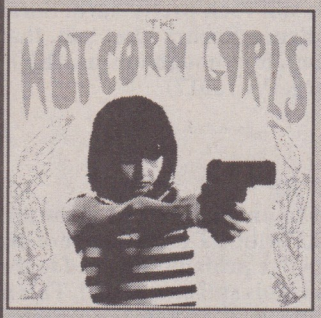
THE HENTCHMEN - "My Catalina" EP

Very ? & THE MYSTERIANS, cute but that's it really, I can't find anything truly exciting on this EP. Two songs on the B side. How did they get Get Hip to release this? Well, THE HENTCHMEN are young and cute and the folks at Get Hip are probably well known members of NAMBLA. Just kidding! (EC)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

MUSIC REVIEWS

HOT DAMN - "High Heeled Slut" LP

Give me a mutherfucking break! This record is sooooo fucking HOLLYWOOD it's not even funny!!!!! These are the types of amped up Marshal stax bands that rule the Los Angeles circuit. Never mind all the other L.A. bands that really fucking rock, make way fer all the corn ball shit like this!!!!! Lee Joseph, please look further. Los Angeles is a big place. There's a million bands out there that will show you a much better time. All you have to do is venture out of thee "hip" club circuit of Hollywood!!!! All I have to say is this... L.A. once ruled.... now it's a pit of snakes!!!!!!! P.S... this record sucks!!!!!! (SW)
(Hell Yeah, PO Box 1975, Burbank, CA 91507)



THE HOTCORN GIRLS - "God Fucking Knows" EP

Weird fucking shit here lads... in my old age I'd have to say this record is a strange blend of YOUTH GONE MAD and THE DEADBEATS. It's like complete chaos!!!! Very punky in my book!!!! It smokes... yes, I do believe in guns... check out the cover...it smokes!!! (SW)
(Stingy Banana, 335 E 10th St., #3-E, New York, NY 10009)

HUEVOS RANCHEROS - "Dig In!" CD

Steaming plastic plate that blitzes right by like a high-charged run through "The Ventures Play the Country Classics". Lotsa twang! 13 solid instrumental originals and covers from this Canadian trio's recent 7"s, collected into one tidy unit. Not '60s retro-surf, this is dished out with the same fervor and/or amplification as SHADOWY MEN or MAN OR ASTROMAN?. (KS)
(Mint Records, #699-810 W Broadway, Vancouver, BC, V5Z 4C9, CANADA)

I FARM - "This One's Better" EP

Fast, energetic and raw as hell. I FARM belt out 7 highly sarcastic and cynical tunes on this one with highly varying sound quality. I didn't catch the first one but this one's not bad. Very, very DIY type stuff. (FR)
(612 E. State St. #1, Ithaca, NY 14850)

IMPACT - "82-85" LP

Unless you're Italian you won't understand a damn thing on this record. But there's no need- IMPACT plays midtempo, melodic growly punk and speedy hardcore that is just really great to listen to. I can imagine SEX PISTOLS or oi-style lyrics, this collection of demos and EPs coming from the early '80s and all. The heavily distorted guitar is righteous- as they say, "viva il punk!" (JH)
(Guided Stamps Records, Giulio Baldizzone, Via Manzoni 24, 14100 Asti, ITALY)

IN LIKE FLYNN - "Checkers" EP

Fast catchy *pop punk* that sounds like fast catchy *pop punk*. It's OK and sounds like so many other bands I can't even name them all. If you like bands that wear big pants, extra large t-shirts, etc, you may very well like this. It doesn't suck, it's just not very original. (FR)
(Parking Lot Records, PO Box 5312, Vero Beach, FL 32961)

INFEST - "Mankind" EP

Their second EP reissued again (is this the third or fourth time?), this time legitimately. Wonder if it's necessary to describe this again: 10 songs from a band whose reputation probably proceeds them. Limited issue again, so jump to it! (TM)
(Deep Six Records, PO Box 6911, Burbank, CA 91510)

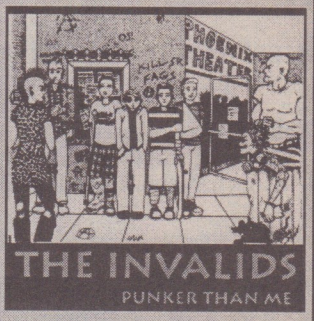
INSIDIOUS - "The Cruelty Within..." EP

Modern intelligent political HC from Germany. Lots of crunch on these five tight songs. Side two rocks a little more while side one is bit more 'moshing'. Overall, I hear some CRO-MAGS and SEEIN' RED coming through in the their sound. Thoughtful if not subtle lyrics address realities of the 'cold peace' of a post-cold war world in which one superpower projects its image of control and influences unhampered on a global scale. With the fall of communism comes the opening of the floodgates for nationalist tensions and immigrant bashing. Worth a listen. (MK)
(Records Pomposity c/o Mike Krajewski, Friedrich Karl-Str. 4, 46045 Oberhausen, GERMANY)

INTERNATIONAL JET SET - "Fade To White" EP

I was gonna go on and on about the bad English syntax in this Japanese band's emo-centric lyrics (e.g., "Scene keep on change fast"), but I'm above that kind of tomfoolery. ("Still wish roam in my mind!") So let's just get on with the review. ("We know life's radish") This band plays spunky American-esque pop-core. The production isn't great ("It like admonish myself") and they sound like they're trying a little too hard to sound like a band trying to sound like JAWBREAKER. ("I stand here and think about my lomg [sic] this way"). So, in the end, I agree with this this band when they say "Now, time fall to flake." (PC)
(Snuffy Smile, 4-24-4-302 Daizawa, Setagaya-Ku, Tokyo 115, JAPAN)

INVALIDS - "Punker Than Me" EP

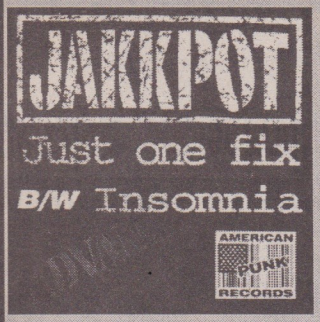


With SCREECHING WEASEL now gone, it's good to know that there are bands like the INVALIDS ready to take over the genre. The song "Punker Than Me" is brilliant— no really it is. I think I know the guy that they're talking about. Great sound quality and energy. (FR)
(Lookout Records, PO Box 11374, Berkeley, CA 94712)

J CHURCH - "Lama Temple" 2 x EP

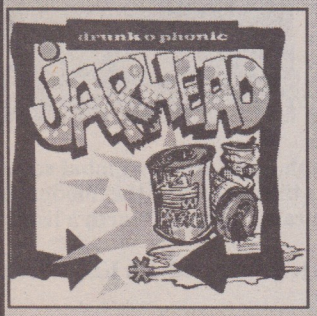
I'll have to admit, to begin, that I've never been a big fan of this band. Having said that, I'll now have to admit that I really did like this record. It's catchy enough to get my attention (sort of mid-tempo easy punk) and has some pretty good lyrics with a good dose of humor. I'm still concerned that they're a little too into "love". (KK)
(Damaged Goods, PO Box 671, London, E17 6NF, UK)

MUSIC REVIEWS



JACKPOT - "Just One Fix/Insomnia"

Not bad at all. Real rockin' type drunk-punk. Seems to be a standard lately. Bands like the FEELERS, who I think are better than this, (but JAKKPOT could be the east coast side of the same coin) seem to be poppin up a lot recently. Doesn't get me all sweaty, but it moves, and if lived around Baltimore someplace, I imagine I'd be hanging around the dives these guys must play in. Cool enough. Added points for offensive lyrics! (RY)
(American Punk Records, 802 S. Broadway, Baltimore, MD 21231)



JARHEAD - "Lazy America" EP

A raw yet melodic three-piece from Virginia. The snotty vocals, rough sound and uptempo speed of this record make it sound like a more hardcore East Bay band of a few years back, like a faster CRIMPSHRINE or something. This is good, it's energetic, with lyrics about white trash Americana. (AM)
(Father Vs. Son, 12422 Alexander Cornell Dr., Fairfax, VA 22033)

JERKWATER/HOUSEWRECKER - split EP

JERKWATER play music with some ska and emo influences that sounds like it would have fit in with the East Bay scene in the late '80s. HOUSEWRECKER do speedy poppy punk with rapid fire lyrics. (MC)
(JDelivery Boy Records, PO Box 503, St Marys, PA 15857)

JESUS CHRIST SUPERFLY - "Dead End Days/Displaced Person"

Two good melodic mid-tempo pop punk songs with melancholy lyrics. What the PARASITES would sound like if they went a little "grunge". (MM)
(Scooch Pooch Records, 323 Broadway #405, Seattle, WA 98102)

JET BOYS - "I Wanna Die/Time Bomb"

Yow, I mean *yow*, I mean ow. Absolutely rocking punk-as-your-fucking nose hairs punk rock. Full of energy, guitars, talent, with a sense of urgency that begs another listen. Not pop-punk, but still as catchy as they come. Get off your lazy ass, call a taxi, go to your local record store and buy this. (KK)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

THE JET BOYS - Radio Thunder" 10"

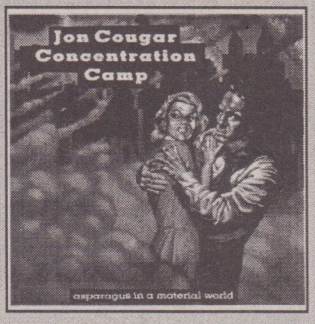
Eight songs, great punk rock, this album has a really trashy feel, pretty much like RED CROSS' "Born Innocent" album, or the SEX PISTOLS. Most songs are below 2 minutes, definitely a plus. (EC)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

JET BOYS - "Radio Thunder" 10"

Japanese thrashy sorta lo-fi garagey punk. Get it? I hope so, I barely get it myself. I'm kinda confused—the music is pretty well recorded but the vocals are seemingly purposely lo-fi. I don't know why it makes it seem kinda uneven. All minor points aside, these guys still rock pretty hard. Sorta like the DWARVES on Valium. Bruce Roehrs likes 'em, that should be enough reason to like em', it's enough for me. (EY)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

JIHAD - "Gods Forsaken People" EP

Have been looking forward to another record from this band since I first heard their split LP with OTTAWA. One of my big hopes for American hardcore - I've probably listened to the split LP a hundred times (Craig's vocals still amaze me). This is consistent with that - was immediate cranking it up for repeated listens. You also get a bit of reading material - each band member contributes a page to the booklet to further define their commitment to reversing the unfathomable cultural slide of the last couple of years. All too rare a record is both thought provoking and inspirational. (TM)
($3.00 ppd: Schema Records, PO Box 1161, Battle Creek, MI 49016-1161)



JON COUGAR CONCENTRATION CAMP - "Asparagus In A Material World" EP

Great little batch of songs from this SoCal pop punk band. The hardcore moments have an uncanny resemblance to a less metallic PROPAGANDHI. The more mid-tempo moments are classic pop punk. No point on giving any reference point for that. Catchy and fun. (LH)
(Second Guess, PO Box 9382, Reno, NV 89507)

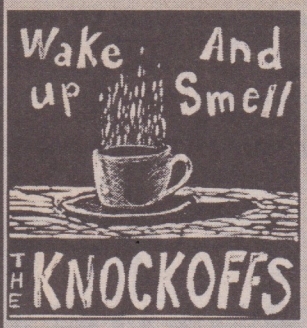
JOE POPP - "Complex Machine" CD

This CD reminded me of a more collegey STRAWMAN. With gruff, but melodic vocals over old-style punk, mixed with a little straight ahead rock. The songs do have some memorable parts, but this really didn't grab me. (BG)
(Space 44 Records, PO Box 360265, Tampa, FL 33673-0265)

KEN ARDLEY'S PLAYBOYS - "That's It/Jackson Pollock"

This is a feeble attempt at imitating THE FALL. We're talking limp-dick, boring English crap here. If it was even Strong FALL plagiarisms (ie "Slates And Slags"), perhaps these poofters could be forgiven. But no, this is completely weak. Avoid this piece of shit! (BR)
(Hangman's Daughter Records, ENGLAND)

MUSIC REVIEWS



KNOCKOFFS - "Wake Up And Smell The... " EP

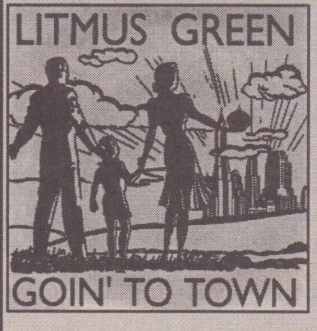
Rather than strain myself dredging up adjectives to describe this band, I'll let it suffice to say that they sound like a cleaned-up, slowed-down version of the RIP OFFS with Jon Von singing on every song. Now that may or may not sound appealing to you. I'd recommend their earlier 7" over this one, even though it has its moments. Anyway, they're from the Central Valley, so cut 'em a break. (JR)
(Secret Center, 1008 10th St. #277, Sacramento, CA 95814)

LATEX GENERATION - "I Killed The President" EP

Three songs - none of which live up to the potential of the title. Title track is too slow and long, and the other two tracks rely on a tried and true formulaic style that just doesn't go anywhere. Could do without the overly processed guitar in "Fuck Me, I'm A Rock Star"... seems that song titles are the only thing they've done correctly! (TM)
(Halo Zero Records, PO Box 99, Albertson, NY 11507)

LEVELHEAD/QUADILIACHA - split EP

LEVELHEAD are energetic, fast, poppy hardcore, not that original but there's something fun about these songs that take them a step above average. QUADILIACHA are similar in style, a little more metally, but not enough to detract from the music. They come over like GORILLA BISCUITS at times. Two cool new bands to watch out for. (AM)
(Standfast Records, PO Box 973, Lilburn, GA 30226)



LITMUS GREEN - "Goin' To Town" EP

All four songs here appear on their recent CD "Circle That A!" with same mix. Straight-ahead punk that cruises along at a decent pace, although like I said before, some songs go on longer than need be. Best song of the four is "Nuke Me Slowly". (MA)
(St. Thomas Records, PO Box 7427, Orange, CA 92613)

LOLLIPOP - "Half Dead/Lollipop Cocks"

While not the usual big whomping AmRep noise fest I usually tend to salivate over, this here 45 tends to hearken back more to their HALO OF FLIES type stuff: sloppy feedback, tweaked vocals, distorto lo-fi supreme, and just that general feel of Midwest damage, which simply rocks like fuckin' crazy. Give this baby a gold star. (LD)
(Amphetamine Reptile)

LONE WOLVES - "Leggo/Pee Hole"

Strange lyrical madness involved in this here dirty tag team record. Your basic skull bashing, knock out, drag out fight anthems. Spooky, carefree, no holds barred music. Everything from blues to punk, throw in some twisted vocals and prepare to kill yourself. (SM)
(Wolf Cub Records 220 Central Park S., New York, NY 10019)

MACH KUNG-FU - "Speed-Shift And Other Exciting Favorites" EP

They look excited, all right. The MACH KUNG-FU are a Japanese hot-rod/surf band with a sound ripped-off from BO DIDDLEY and an image lifted from old "Speed Racer" reruns. What you're in for is four noisy instrumental tracks with gratuitous drag-racing sound effects, recorded on a one-take live-in-the-studio basis, but then do you care? Cool record, listen to it in your car. (JR)
(Time Bomb, Toporo 51 Bldg. 3F, 2-18-18, Nishi-Shinsaibashi, Chuo-Ku, Osaka 542, JAPAN)

MAN OR ASTROMAN? - "Live Transmissions" CD

Well... I'd never paid attention to the volumes of MAN OR ASTROMAN? releases - until this month, when I heard the "Project Infinity" CD. For whatever reason, it hasn't left my CD player since I got it. This isn't as consistently good as "Project Infinity", but I think it rare that a live recording would be. Good sound quality, great between song banter - pick it up if you're already a fan, get the other if you're uninitiated. (TM)
(Homo Habilis, PO Box 636, Auburn, AL 36831)

MAN OR ASTROMAN? - "Espanto Del Futuro" 45

One live track that sounds pretty good but is hardly an essential slice of the sci-fi instro paradigm that is M.O.A.M. (DD)
(Available exclusively with "Fear & Loathing" zine #31)

MAN OR ASTRO MAN? - "Project Infinity" LP

If I was forced to describe these Alabaman lads I'd have to say that they're sort of like a cross between Martin Denney LPs and "G-Force" - Sci-fi surf one could easily surmise. I wasn't that intrigued by their whole schtick until I saw them play a couple of times this summer, but once that happened, I became a changed woman. (Yow!) This LP is a collection of a gazillion singles, sixteen tracks in all... The packaging of course is magnifique, all of the songs are interesting due to the skilled musicianship and exceedingly clever sampling of various movies, etc. etc. If you're missing any of their plethora of 7"s this will take care of you, or be a dandy intro to this swell group. (LD)
(Estrus)

METAL MIKE - "Next Stop Nowhere" CD

This is a collection of METAL MIKE's vinyl EPs on one CD. The tracks are all recorded simply on eight track. The songwriting is very good and in the vein of the ANGRY SAMOANS "Bad Trip" EP. Smooth '60s style garage pop. (MM)
(Triple X, PO Box 862529, Los Angeles, CA 90086-2529)

MUSIC REVIEWS

METROPOLIXO/EXECRADORES - split EP

Two Brazilian bands share 3 and 4 songs respectively. METROPOLIXO play sing-a-long mid-to-fast tempo hardcore and EXECRADORES kick out faster punk mixed with weird stop-and-start bits. Thoughtful lyrics that are translated here. Pink vinyl. 500 copies. (KS)
(Darbouka Records c/o Brahim Frederic, 17 Rue De La Foret, 67340 Menchhoffen, FRANCE)

MICKEY HAMPSHIRE - "Mumbo Jumbo" EP

Are you familiar with THE MINDBENDERS? They were on the soundtrack for the "To Sir With Love" movie with LULU. OK, this is Mersey beat, not punk. There's very little punk rock in this record, just 3 OK songs and the standout track "Creature Called Doubt" with a great fuzzed out guitar. (EC)
(Little Teddy Recordings, Schifferlstr. 1, 80687 Munchen, GERMANY)

THE MIGRAINES - "I'm A Wuss" EP

Sounds just like the singer of SLOPPY SECONDS (according Kenny Kaos, anyway) and both bands are from Indiana, so it probably is. Also, says Kenny, the music is pretty much like the aforementioned band. I don't know what that means so I'll tell you that this is moronic "funny" punk with bouncy music and catchy melodies but embarrassingly juvenile lyrics of which I will not even stoop to give you an example. Migraines, indeed! (PC)
($4.00 ppd: Sick Duck, PO Box 5051, Ft. Wayne, IN 46895)

MILESTONE - "Here, There, and Nowhere" CD

A few years ago I remember hearing that Milo from DESCENDENTS had a new band going, so I kept my eyes and ears open, but never heard nor saw any sign of it. So what a surprize that one of the first CDs I got to review is this very band. There's 9 songs in all, 6 from a live radio show (of mediocre sound quality), and 3 studio ones (recorded 4 years later, minus Milo). The radio show songs sound more raw, as if the band was relatively new at the time. The later songs are more confident and competent, yet lack the catchiness of the first few. My favorites were "Story" and "Just Like Them", which ALL later recorded almost note for note. Milo's lyrics seem darker than his last band, dealing mostly with frustration and alienation. Overall this was a little disappointing, but still worth checking out. (BG)
(Elastic, PO Box 17598, Anaheim, CA 92817)

MING, SEXTON & HIS DIAMOND GUSSETS - "Danny Edwards" EP

Warhol's superstar Holly Woodlawn or Candy Darling singing with THE VELVET UNDERGROUND instead of NICO and that's what you get on the A side. The flipside has two great garage punk songs with SEXTON screaming at the top of her lungs, absolutely fabulous, though JAYNE COUNTY is still my favorite pre-op punk rock transvestite. (EC)
(Damaged Goods, PO Box 671, London E17 6NF, ENGLAND)

MOIST - "Together Forever/Tired"

A great 45 that sounds like early FACE TO FACE with a gal singer. A touch of SOCIAL DISTORTION simplicity too. Two songs in the love song vein and a cute picture sleeve. The female vocals give this a unique sound for this type of stuff which is a plus. (RL)
($3.50 ppd: More Fun Records, PO Box 60263, Sacramento, CA 95860)

MONKHOUSE/WAT TYLER - split EP

A free record with "Rejected" 'zine I think. MONKHOUSE sound utterly somber when sharing a disc with legendary funny (fat) bastards WAT TYLER. Still, their two song are powerful with gruff vocals and remind me a little of LEATHERFACE which is a good thing. Of course WAT TYLER are brilliant even at their worst, and their version here of "Holidays in the Sun" is actually their worst. But to make up for that you get three more classics, one with Julie singing—yippee! Limited to 500 copies so get yours fast. (PC)
($5.00 ppd: Rejected, 9 Woodlands Ave., Dun Laoghaire, Co. Dublin, IRELAND)

MONO MEN - "Slammer/Signed D.C."

I have always loved this guy's voice, and the drumming on MONO MEN records is reliably more interesting than your average retro mimicry. This 45 is no disappointment. "Slammer," from the "Skin And Tonic" LP, is the usual wildness that makes me think of drinking and desperation. "Signed D.C." (a LOVE cover) is a very slow ballad thing—unusual for MONO MEN, but the band and the vocals are up to it and it sounds really good. (GS)
(Helter Skelter, Via Degli Ausoni, 84, Rome 00185, ITALY)

MOONSTRUCK - "Chica Merica" EP

Three words - German, girl, grunge. Nuff' said? I'd go on, but it just wouldn't be nice, OK? I will say the WW comic cover drawing is great, and it smells nice, like blueberry lipgloss (it's on blue vinyl, did I catch the connection?). I'll just say it again so you can't say I didn't write a descriptive review - German, girl, grunge. Al-ter-na-tive. (RY)
(Thunderbaby Records, HasselsstraBe 120, 40599 Dusseldorf, GERMANY)

MUNG - "Vow Of Poverty" CD

This was another CD in a long line of things that I had a hard time reviewing. Not that it wasn't a good listen - more because this whole fast/catchy/melodic style is so crowded I've run out of adjectives. They managed to clear some room for themselves on tracks like "Red Light", whereas the tempo doesn't let up and the song is short - but unfortunately the genre's too overrun to pull that off consistently. (TM)
(Mung Mail Drop, 454 Park Dr, Boston, MA 02215)

MUSIC REVIEWS

NAILED DOWN - "Violent Distortion"-3" CD

Machine-gun drum rattling, throaty growls and songs over a minute in short supply, these Australians waste no time in filling this mini-disc up with 27 tracks of bleak lyrics and brutal sounds. Full-tilt thrash in the vein of RUPTURE or CAPITALIST CASUALTIES. An auspicious debut from the new "Profane Existence Far East"- a Japanese 3"-CD-only label!!! (KS)
($7.00 ppd: Profane Existence Far East, Izumi Kubo, 35-3 Sannaicho Sennyuji, Higashiyamaku, Kyoto 605, JAPAN)

NAKED ANGELS - "Smiling In The Face Of Disaster" CD

All the things that annoy me about modern music and alternative rock together on one CD. The lyrics are meaningful and heartfelt. The music is a series of long jams with some guitar wanking thrown in. Ugh. (CK)
(Groovecore Recording Co, PO Box 7478, Winston-Salem, NC 27109-7478)

NANCY VANDALS - "1-2-3 Baby Yeah" CD

Wacky, fast, melodic funny punk from Australia. The songs are mostly funny verses with various styles of music like pop, metal and reggae with punk rock chorus. Songs include "Everyone Loves A Moron", "Satan" and "When I Squeeze My Nose I Sound Like Axel Rose". (MM)
(Half Arsed Records, PO Box 703, Kensington 2033, Sydney NSW, AUSTRALIA)

NEMBRIONIC - "Psycho One Hundred" CD

Formerly known as NEMBRIONIC HAMMERDEATH, they've shortened their name and, unfortunately, expanded their style. The first few songs are raging death metal but halfway through they try out some uninteresting experimental stuff followed by 2 power ballads (I'm serious!) and finish it up sounding like MOTORHEAD. (NN)
(Displeased, Veeringstraat 6, 1502 NL Zaandam, HOLLAND)

NEURÖTIC/MY PAL TRIGGER - SPLIT EP

Two energetic Florida bands. NEURÖTIC offer us one hyper ska-core song that sounds like it's got Lint doing a guest "yeeeaaah" on it. Annoying but enjoyable. Their second song is more straightforward melodicore that proves their need for speech therapy. MY PAL TRIGGER, as the brilliant MRR reviewer last month pointed out, are very much in the wanna-be SCREECHING WEASEL vein. I couldn't agree more. (PC)
($3.00 ppd: Haroldo Mardones, PO Box 5657, Winter Park, FL 32792)

N.I.L.8 - "Eunuch" CD

Heavy (as in metally) grunge/noise stuff. Could be on AmRep. or A.T. if it were a little weirder. I didn't dig this. (RL)
(Fuse Records, PO Box 578497, Chicago, IL 60657)

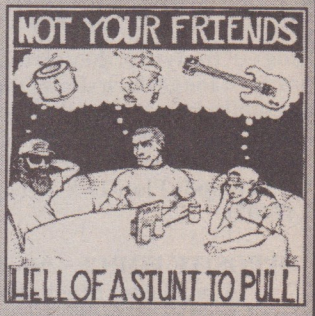
NINE POUND HAMMER - "Teenage Head/Two Tub Man"

This single leads off with an inspired cover of the infamous FLAMIN' GROOVIES' hit. What a great song! Even though it's been covered too many times by too many lackluster bands, this tune has stood the test of time. The B-side (a DICTATORS song) is unadorned rock and roll with some faster parts, but the song leaves the listener with a sort of general disinterest. It's a yeoman's effort, but it produces only blase, generic rock. For a better NINE POUND HAMMER record, go find the "Hangin' Out At The Cadillac Inn/Surfabilly" 45 on Baylor Records from '91. That fucker rocks! (BR)
(Scooch Pooch Records, 323 Broadway #405, Seattle, WA 98102)

NO REDEEMING SOCIAL VALUE - "Hardcore Your Lousy Ass Off!" CD

So far from punk I'd almost believe this is a parody, although it's definitely *not* funny. Mix metal riffing set to gruff Biohazard pseudo-raps, macho posturing, sexist lyrics and wannabe-gangsta mentality, and you've pegged this waste of space. Headbanger's Ball your lousy ass off. (AM)
(Desperate Records, PO Box 260196, Bellerose, NY 11426-0196)

NOT YOUR FRIENDS - "A Hell Of A Stunt To Pull" EP



These guys are truly one of the most belligerently cynical bands I've heard in a while. They have a great A-side consisting of a poppy a la WEASELesque roots song called "I Can't Wait Until You O.D." Good work guys, however the B-side is not such a gem. Actually, I can barely get through the second song on it. Overall, it evens out to just an OK record. These guys still have my favorite band logo. (FR)
(Thin Frail Genetics, PO Box 93, St. Mary's, PA 15846)

NOTHING YET - "Scratch And Sniff" EP

If a big naked butt on the cover doesn't give you a clue about this band's direction, then yr probably somewhat clueless. Goofy hardcore with sing-a-long choruses not unlike what you'd find on those old Mystic Super 7" samplers. Very silly and quite a bit of fun, this is pretty darned okay by me. (LD)
(Naked Aggression Records, PO Box 3102, N. Hollywood, CA 91609)

NOTORIOUS GRUMBLE - "Stomach Bank" EP

The mighty Headache records lives up to their rep with this EP by NOTORIOUS GRUMBLE. Heavy grindin' meat and potatoes punk with a lot of growling bark and plenty of bite. Not for the faint of heart. (EY)
(Headache Records, PO Box 204, Midland Park, NJ 07432)

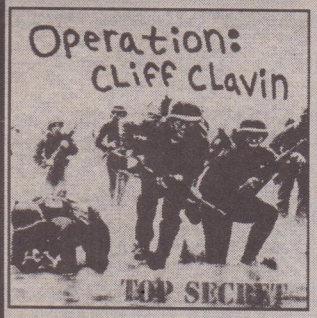
NUKEY PIKES - "#3 Consume" CD

Springboarding perhaps from FUGAZI, this is intricate stop-and-start, high-volume East Coast post-straight-edge-style rock/punk with introspective (and translated!!!) lyrics. Like fellow Japanese band BLOOD THIRSTY BUTCHERS, propelled through a stronger recording or benefit of a live show, they'd win over the world. Neat. (KS)
(Surge Drive, 4-16-3-201, Tamagawa, Chofu-Shi, Tokyo, JAPAN)

ONCE THERE - "Bye" EP

Please excuse me while I make a gross generalization (which I am wont to do): *all (currently hip) bands from Southern California sound the same.* Consider NOFX, FACE TO FACE, and so many other fast poppy post-punk bands with sappy enunciated lyrics, gratuitously-harmonized backup vocals, and rock guitar solos. It's kinda like the '90s version of "Golden Hits of the '70s". In this genre ONCE THERE might get a ribbon. The solo in "Sick Of Waiting" was particularly blatant. Stand aside Eddie Van Halen. (JH)
(Slo Burn Records, 2629 Manhattan Ave. #183, Hermosa Beach, CA 90254)

MUSIC REVIEWS

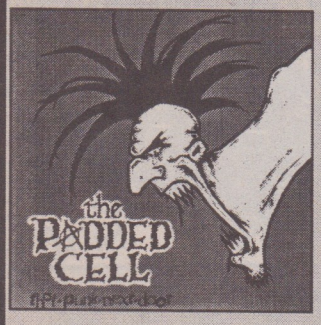


OPERATION: CLIFF CLAVIN - "Top Secret" EP

J CHURCH came to mind immediately when I first listened to this. That can be—usually is—a bad thing, but these guys handle the "Lancecore" gene pretty well. There are a few things that make this record stand out from the hordes of similarly stylee thingies. First, they pack in seven (7) songs. Then, instead of wasting space writing out the lyrics, they give us little philosophies and explanations of each song which shows that unlike most bands these days, they actually know what their songs are about. The music is pretty darn good, too, I should point out. Plus, hey, free stickers! THE PANICS were still the best band in Bloomington, though. (PC)
($3.00 ppd: Plan-It-X Records, PO Box 3165, Bloomington, IN 47402)

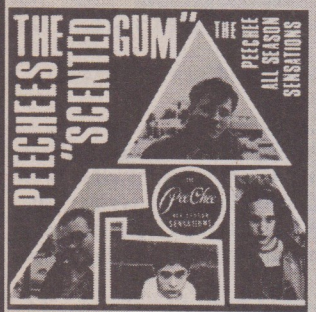
OPPOSITE FORCE - "Near" CD

A lackluster attempt at metallic moshcore. They try really hard for the slow, emotional angst feel but there's never any payoff and the melodic singing is the worst. When they do pick up speed there's nothing special or outstanding. Only 6 songs but, boy, are they boring! (NN)
(Vacation House, c/o Rudy Medea, Via S. Michele n° 56, CAP 13069, Vigliano Biellese (VC), ITALY)



THE PADDED CELL - "That Punk Next Door/Hold On Wolf"

My god, Johny Rebel was a good homeboy of mine... good to see him back in circulation... this single is quite different than the slower more pop type of political stuff they were doing a few years back. This 45 is by far a lot more snotty and to the point!!! Very straight forward and fast!! I'm glad to see Johny at it again, I thought they were one of the best bands of the '90s!!! (SW)
(Dead Beat, PO Box 283, Los Angeles, CA 90078)



THE PEECHEES - "Scented Gum" EP

Trashy-core, sorta pop, sorta garage, sorta kool. Bratty-boy vocals, plus a rad guitar sound that grows in your head the more you listen to it. But the guitar hook in "Olive Oil" sounds strangely familiar to me - I think it was ripped off from VAN HALEN's "Hot For Teacher". But the lyrics are good. (AI)
(Lookout)

THE PEECHEES/LONG HIND LEGS - split EP

Totally rockin' tune by the PEECHEES. While I generally hate all the styler, San Diego, emo bullshit this band (despite the geographical history of two members) kicks ass with one big factor on their side: there are real songs here. No noise jams, but tasteful noises. Energetic without knocking shit over (on purpose). LONG HIND LEGS are basically a couple of guys and a four track. It's interesting and it's certainly different (reverbed out pseudo-swamp music). Play it at the wrong speed and it sounds like COIL. Cool label too. (LH)
(Skinnie Girl Records, 120 NE State #1200, Olympia, WA 98501)

PHANTOM PREGNANCIES - "Assassination City" LP

Totally trashed out minimalist garage punk from England. If you believe what the liner notes read, members fluctuate and change - not really buying into that, since the record is relatively consistent. It's good in all the ways most of this genre is - nothing exceptional, a good lo-fi listen bonus pseudo-existential lyric sheet! (TM)
(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)

PIMP SLAP - "Little Man" EP

Hey this is a nifty record by this all female Portland trio. These women belt out political punk which musically tends to stay on a slower course (kind of reminds me of VELVET PELVIS). Lyrically, this covers a broad political spectrum with songs or example, about personal freedom and female oppression. Also comes with a booklet with articles about Nike and other corporations of that nature, bovine growth hormone treatments, and a brief pro-monkey wrenching essay. Way cool, and way punk. (LD)
(Glitter Roar, PO Box 1662, Portland, OR 97207-1662)

PINHEAD CIRCUS - "Nothing Groundbreaking" LP

They said it, I didn't.....No wait, I did! Guess they took my review of their EP "Gone again" a little too seriously, come on guys I liked that EP a lot. You don't have to be "groundbreaking" to be good, if everyone thought that way we'd all be sitting around listening to all that garbage "post"-punk, prog-punk emo shit. Yeeach! Anyway, if you like your punk served very fast and melodic than this LP is for you. Helluv songs, all great and it sounds nothing like BAD RELIGION. (EY)
(Black Plastic Records, PO Box 480832, Denver, CO 80248)

THE PLAN - "Yo Me Desvisto" EP

Don't let the cover art scare you away. This is quite a surprise. Four catchy pop punk tunes that fluctuate between GREEN DAY-like moments (though by far less corny) and SEBADOH/Lou Barlow stylings. Not the most uplifting lyrics (thankfully) and even a song called "Christopher Walken". Right on... (LH)
(Hair Hurt Records, PO Box 201, Redmond, WA 98073)

PLAYGROUND - "If You Were Me/Anything"

Finally my chance to review this awesome, underrated band. HÜSKER DÜ is the easiest comparison to make. Powerful, vocal-driven, guitar-based brilliantness that won't grab you that much at first but will definitely grow on you. Actually it did grab me at first, but what I'm saying is it improves with more listens. Two songs not available on their CD or previous single (plug, plug). Buy it! (PC)
(Pop Kid, PO Box 74235, Davis, CA 95617)

PLUTOCRACY - "Dankstahz" LP

At long last their album finally sees the light of day. Crazily inventive grindcore with loads of tempo changes and psychotic screams. It's all over the board but not so much that it loses direction or power. Packed with many a pot-induced ode to cop killing and limited to a mere 500 copies. Don't miss out. (NN)
(Slap A Ham, PO Box 420843, San Francisco, CA 94142-0843)

PNEUMATIC VALUES/VILENTLY ILL - split EP

VILENTLY ILL take underproduction to the extreme and it's just fuckin' great. Speedy hardcore that's noisy with a capital N. No song over 47 seconds. PNEUMATIC VALUES fill the flipside with a dual vocaled attack of grindcore power. Total blurrcore. Quite possibly the noisiest record this month. (NN)
(Knot Music, PO Box 501, South Haven, MI 49090-0501)

MUSIC REVIEWS

THE POISON SISTERS - "Chicane" EP

This would be the perfect grungey Scottish rock band with their songs about sex (necrophelia, actually), drugs (poppin' pills), and rock 'n' roll (well, they don't sing about it, but they sure do play it). The only thing that stops them is that their singer sounds like Morrissey! It's very interesting and makes them more enjoyable than they otherwise would be. But it just sounds, you know—weird. Sisters of Morrissey? Not a girl band, by the way. (PC)
($6.00 ppd: Class Records, 5 Paterson Terrace, The Murray, East Kilbridge, G75 0BA, SCOTLAND)

POOP - "Musical Tragedies" EP

Whoa, nelly! I think this was supposed to be in Shane White's pile. Backwards baseball cap and shorts wearing skater-looking quasi-metal sounding stuff that I don't really want to touch with ten foot chompers. The most memorable song, "Chalet Time," features some variations on the "riff" from BLACK SABBATH's "Paranoid" and throws a little pop in on the bridges. (DD)
(Posh Boy Music, PO Box 4474, Palm Desert, CA 92261)

PREGNANT MEN - "For All The Wrong Reasons" CD

Generic punk pop along the ways of FIFTEEN and SICKO. Some good tunes but not enough for a full length CD. Could have been a decent EP. (RL)
(Plug Music, GPO Box 8315 Central, HONG KONG)

PROBLEMATICS - "Blown Out" 10"

This snot-nosed punk band hearkens back to the days when R'n'B aggro and tons of attitude combined with snappy hooks to make cool records. "Real Rock'n'Roll Don't Come from New York" is arguably the best of the six tracks here (nearly all of them are good), and you'd almost think the tunes came from the same garage the early VOIDOIDS practiced in. Nuthin' "problematic" 'bout these guys. Recommended. (SS)
(Or Records, PO Box 30310, Indianapolis, IN 46230)

PROGRESS - "On The Rise Again...?" EP

Looks like your standard politically motivated hardcore release but the music is really exceptional. Superfast, energetic, and powerful stuff with three singers hitting all the vocal ranges. It's an absolutely blistering, nazi-smashing frenzy. Sorta like RESIST heading off in a grindcore direction. (NN)
($3.00 ppd: Eugene Records, PO Box 2183, Meriden, CT 06450)

THE QUITTERS - "Meet The Quitters" EP

You'd probably guess that a record rhyming GTO and UFO might be a little retro. This is melodic '60s pop-punk with surfy guitars. If that sounds like it's up your alley then I only have to caution you that it's in mono. (MC)
(Trashcan Records, PO Box 41342, Rochester, NY 14604)

RAIYA - EP

This record probably has a name, but I can't read Japanese (yet). The songs are as powerful as twenty sticks of dynamite exploding and as fast as you can run from it. It's got a beautiful inner layout too. A fine punk job, I'd say. (AI)
(HG Fact, HG-039, 401 Hongo-M, 2-36-2 Yayoi-cho, Nakano, Tokyo, 164, JAPAN)

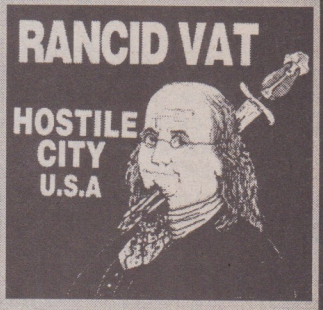
RAM - "Love Everyone" CD

No big surprise to me this is from Santa Cruz. Fits in perfectly with the drugged out hippy mentality of most people I've met from there. Two song CD - one acoustic number not really worth mentioning, and the "punk" track lambasting meat eaters. Ouch. (TM)
(Zebraoverground Records, PO Box 7441, Santa Cruz, CA 95061)

RANCID HELL SPAWN - "Teenage Lard" EP

Four songs of that noisy, poppy thing. Remember NASH THE SLASH? These guys have more than a passing resemblance to him. Drum machines, buzzy guitars and vocals and simple singsong tunes. I think they've been doing this for a while now, haven't they? (HD)
(Wrench Records, BCM Box 4049, London WC1N 3XX, ENGLAND)

RANCID VAT - "Hostile City/Testify"



Holy words of heaven cannot justify this here raw slab of meat! This mother fucker screams out venom of the ugliest kind. RANCID VAT have been around for years, I can't say I was ever a fan before this release. The mighty space man, the cosmic commander of wrestling, has joined this rebel firm. The only man alive that scares me, this man can put a flying figure four on you from twenty yards. Take the power of POISON IDEA and the rebel flag of the south and you got some scary thick neck rock on your hands. (SM)
(Brilliancy Prize Records, PO Box 31686, Philadelphia, PA 19147)

REGICIDE - "Ruler" CD/EP

Arty aggro Brit-pop that reminds me of ATV with a little bit more balls or the merging of the FALL with BILLY BRAGG and at other times CITIZEN FISH. Very sardonic and biting in that way that the Brits can be. Well done and recommended. (HD)
(Roundhead, 288 High St, Batheaston, Bath, UK)

REGISTRATORS - "Just Wanna Kill Everything" EP

Full-on retro punk rock in the STOOGES way with a bit of garage sloppiness. Nothing new and damn proud of that fact. Part of the JAPANESE punk scene that seems to be becoming a fore-runner of sorts. (RL)
(Snuffy Smile, 4-24-4-302 Daizawa, Setagaya-Ku, Tokyo 155, JAPAN)

MUSIC REVIEWS

RIP OFFS - "Go Away" EP

The RIP OFFS are so punk. This is fast, tinny, and crude. "Go Away" is so overmodulated, it's barely contained on the record. "Sleeparound" is probably sexist, but nothing out of the ordinary. This band is the punkest of the Boobs and Racecars retro set, by a million miles. The black label version has 3 songs, the red label has 2. (GS)
(Rip Off Records, 581 Maple Ave, San Bruno, CA 94066)

THE RIP OFFS - "Go Away" EP

"Baby's gonna holler, Baby's Gonna Scream, gonna hit her with my hammer, gonna make her bleed". What the fuck? When did these guys turn into GUNS'N'ROSES? Treading off line of campy softcore girly dumbo schtick into some really shitty'n' stupid sexist lyrics- Stay broke up if you're this far out of ideas!!! Besides "Sleep-Around", the other one or two songs you get are the reason I've and a healthy portion of the MRR staff, have spent many a drunken night bouncing around to one of S.F.'s best bands. Raw and energetic pogo-friendly '70s punk. (KS)
(Rip Off Records, 581 Maple Ave, San Bruno, CA 94066)

RIVERDALES - "27" LP

The debut RIVERDALES reminds me more of SCREECHING WEASEL than anything else, which is understandable, with Ben's catchy singing and writing. That's good for me, because I love SCREECHING WEASEL, and I play their old records all the time. I also love the RAMONES, who influence a lot of the RIVERDALES songs, too. "Plan 13," "Rehabilitated," and "Not Over Me" are my favorites on this very well-produced record. A couple songs are too "KFRC-sock hop-oldies station" for me, and a good four or five of them are so slow I had to press the button to 45 rpm. So get the record, not the CD, so you can do that if you need to. (GS)
(Lookout! Records, PO Box 11374, Berkeley, CA 94712)

ROSS DAILY/SOCKEYE - split EP

Bratty punk rock. ROSS DAILY's "Don't Want You Around" has lots of Nah, Nah, Nah's in the lyrics and it's real catchy. SOCKEYE are a tamer version of MEATMEN. They have lots of insulting lyrics and do a parody of MINOR THREAT. (CK)
(Agoraphobic Record Syndicate, 24-94 Bridgeport Rd E #136, Waterloo, ON, N2J 2J9, CANADA)

ROT/ENTRAILS MASSACRE - split EP

Brazil's ROT pay tribute to LÄTRINA, a band a few of their members formed and disbanded over a year ago. The result is less grind and more fast, sloppy hardcore in the L'ARM vein. It should satisfy all their fans though. ENTRAILS MASSACRE return from a lengthy hiatus sounding better than ever. Five tracks of frantic grindcore with two vocalists and lyrics worthy of a Japanese band. (NN)
(Regurgitated Semen, c/o S. Geßner, Str. D. Friedens 45, 07819 Mittepöllnitz, GERMANY)

THE ROYAL PENDLETONS - "Smokin'" EP

"Smokin'" and "Royal Blood Part II" are cool surf cum WAILERS style instros. "Sheep Suit" is an OK vocal number that doesn't quite do it for me despite the "Little Red Riding Hood" references. "Losing Hand" is a vocal number that comes up aces (ironically enough), and three out of four certainly isn't bad. It's nice to hear a fairly clean production job that doesn't succumb to dull glossiness. Definitely contenders. (DD)
(Goner Records, PO Box 40566, Memphis, TN 38174)

RUDIMENTS/JACK KEVORKIAN AND THE SUICIDE MACHINES - split CD

I don't tend to like many ska-punk bands. Most don't do either genre justice, and the whole thing comes off sounding like a muddled, uninspired mess. Having said that, I love this CD. Both of these bands make up for the other hundred or so that have soured my taste for this style. Both RUDIMENTS and THE SUICIDE MACHINES possess all the necessary energy and creativity minus the usual self-conscious pretensions. RUDIMENTS have a stripped-down, melodic style with truly heartfelt lyrics dealing with both the personal and political in a very original way. THE SUICIDE MACHINES tend to be faster and a bit noisier. Their songs explore more of the sillier side of life, and are endearing in a way that will make you smile and dance in your seat. Their cover of "I Don't Want To Hear It" by MINOR THREAT is the only sign of cheese on this whole CD (a mighty task, i might add, considering there is over an hour of music). This is the kind of thing I like to play when I wake up in the morning. My pick of the month. (BG)
(Sluggo's Old Skool Records, PO Box 401286, Redford, MI 48240)

SCHLEPROCK - "Out Of Spite" 12"

Hey, when did this band stop sucking? Only five tunes here (a one-sided LP) but this is a pretty fucking different band from the last time I heard them. Tight, clean, well-played pop-ish punk with that SoCal edge people now associate with bands like WAX. Lyrics fall into the "feelings inside/I can't hide" vein (if you know what I mean). Fun. (LH)
(Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701)

SEA SHEPHERD - "Invisible" EP

Manic and fast to the breaking point. European Hardcore. Good and in-your-face with intelligent political lyrics screaming about the apparatus of state control whether through chemical dependence or withholding of vital resources of sustenance such as food and shelter. At times bringing musically to mind old Boston hardcore. (i.e.-SIEGE). (MK)
(Left Wing Records, Prof Bromstr 4, 6525 AV Nijmegen, HOLLAND)

LA SECTA - "Black Hair" EP

As an introduction, let's be sure to note that in their finest moments LA SECTA can replicate the full blown excitement of "Raw Power" era STOOGES. That said, it is sad to report that this EP is mediocre at best. The most rockin' cut is "I Want Sin" which is like a heavily sedated MIRACLE WORKERS bit. The lead track, "Black Hair", and the live cover of THE WEIRDOS' "Life Of Crime" are terrible. They sound like the fucking CULT already! Go back to the studio, LA SECTA, you are capable of much more! (BR)
(1+2 Records, Gloria Hatsuho 601, Nishi-Shinjuku 7-6-5-, Shinjuku-Ku, Tokyo 160, JAPAN)

MUSIC REVIEWS

SERPICO - "Feel Bad Rainbow" LP

Formerly SLEEPER from NY if I'm not mistaken. These guys have this punk pop emo thing down. Tight crunching riffs, strong harmonies, and a strong rhythm section with it's share of tempo changes. Not my fave genre but decent with good tunes and cool instrumentation. (RL)
(Equal Vision Records, 111 W. 24th St., New York, NY 10011-1912)

SILMÄOSASTO - "Mistä On Pienet Toukat Tehty?" EP

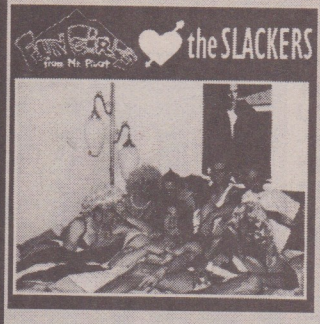
Finland has always managed to produce some pretty weird bands. With lyrics like "Hot oven will heal sourpusses" I think these guys qualify. Musically this is somewhere between hardcore and the Willy Wonka soundtrack. Strange, quirky thumping with sinister singing that sounds like it's designed to scare the crap out of little kids. (NN)
(Trashcan, Makasiinikuja 5, 61800 Kauhajoki, FINLAND)

SIN 34 - "Die Listening" CD

This CD covers a three year span from this old San Fernando (I think) hardcore band. Primarily the material consists of demos, comp, and live tracks; as well as a 1983 MRR interview with Timmy himself. Seminal, simplistic thrash fronted by Julie's squawking vocals. This features songs like "Heroin's In" and a plethora of other tracks epitomizing the start/stop punk of that era. Good sound quality, tends to go on a tad too long, but if you were a fan this is certainly worth checking out, and certainly easier to find then their long out of print 7". (LD)
(Grand Theft Auto, 501 Glenoaks Blvd. #313, Glendale, CA 91202)

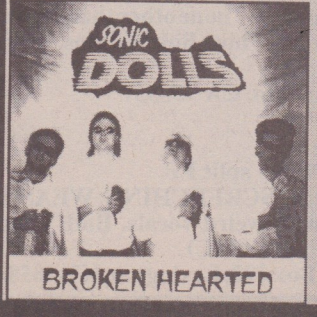
SKIMMER - "Happy" EP

This reminded me of CRINGER, but not because it *sounds* like CRINGER, more like it *feels* like CRINGER. Great, melodic but aggressive punk. Some guitar intros may make you groan "GREEN DAY!" but that evaporates once the song kicks in, and hey, GREEN DAY doesn't own those chords, anyway. Beautiful lyrics. And harmonies. But it's punk. I swear. I love this. (GS)
(Crackle, PO Box hp 49, Leeds, 1S6 4X1, UK)



THE SLACKERS/FUN GIRLS FROM MT. PILOT - split EP

SLACKERS have smart and funny lyrics, and play unpredictable, fast, hi-energy punk rock. One vocalist growls like the FIFTEEN guy. "Society" is great, "I Was A Teenage Anarchy" is great. The FUN GIRLS side is deeper sounding, not as raw, but funny whimsical lyrics. It sounds like The CRUMBS. (GS)
(House O' Pain, PO Box 120861, Nashville, TN 37212)



SONIC DOLLS - "Broken Hearted" EP

Smells like '77. Punk, dinosaur stylee. Rockish, simple gitters with bratty, harmonized, sing-a-long vocals. It bores a modern punk woman like me, but you old timers are gonna dig it (you know, like yer graves. Ha ha). (AI)
(Ralf Real Shock, Mühlenfeld 59, 45472 Mulheim, GERMANY)

SONIC DOLLS - "Pin-Up Girl/Barney Doesn't Dance"

High quality popish punk rock. Musically it's fairly straightforward, totally catchy, pop-punk, with the vocals really setting it apart from the rest of the crowd. Is it my imagination or is European pop-punk at an all time high? (KK)
(Incognito Records, Senefelderstr. 37A, Stuttgart, GERMANY)

THE SPACE CAKES - "Taste The Flavor Of.." LP

Why do these people keep singing in English? Look, we had great Italian garage punk bands in the '60s like I RAGAZZI DEL SOLE who could leave bands like COUNT FIVE in the dust. This is an OK release of '60s garage, very heavy on the pop side, very little punk. Includes a SUNSETS cover. (EC)
(Helter Skelter, Via Degli Ausoni 84, 00185 Rome, ITALY)

SPIDER BABIES - "All Fucked Up" LP

Full-length action from that Oregonian garage outfit you may or may not know and love, (until this record I was unfamiliar) showing that they really didn't need the organ player, and she probably doesn't need them. So they're a strictly manly trio now, and I do believe they cook up some raw rock and roll! They compare sound to the late DEVIL DOGS, only faster, punker, and, for my money, more fun. Standout tunes are "You're Bi", "Coulda Gone Far", and "Ain't Been Beat". Goofy lookin' fools, but I dig it, no need to hesitate - snatch it up! (RY)
(Screming Apple Records, Dustemichstr 14, 50939 Koln, GERMANY)

SPILL - "Thriller" EP

Um...I want to call these guys emo-pop but I think they might take offense to that. The lyrics mostly deal with highly personal subjects and the music is pretty typical poppy stuff of the '90s. It does have better than average hooks and stuff but the production is not very well thought out and they have the Gibson/Marshall guitar sound and the like. Washy and merely OK.
(Skankdog Records, 1601 Faro Dr. #1104, Austin, TX 78741)

THE STAND GT - "Crackle Fan/Regardless"

High energy pop punk Canadian style. "Crackle Fan" is a cool song about listening to 7" records. The flip rocks as well. Produced by Kurt Bloch from the FASTBACKS. (MM)
(Mint Records, 699-810 W Broadway, Vancouver, BC, V5Z 4C9, CANADA)

STINK - "I Don't Want Anything.../She Don't Mind"

The A-side is in the same vein as this Seattle band's previous single which is to say it's silty, powerful and catchy. Side B slows down the pace with a song that almost borders on emo. With that slick Mutant Pop label packaging and liner notes to boot! (PC)
($3.00 ppd: Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)

STORMCORE - "To The Point" CD

Gravel throat moshcore from France. It's really metally and chuggy, a definite New York flavor. I like the way the songs run together with no gaps. The lyrics are really simplistic and cheesy - but with five of the six songs in English and one in Spanish, what can I say? Maybe they should write in French but the singer's at least trilingual, so I shouldn't complain! On the whole I find this genre kind of overdone (what isn't?) but if you're into it this isn't bad. (AM)
(Hardside Records c/o David Mancilla, 22 Allée de Maurepas, 35700 Rennes, FRANCE)

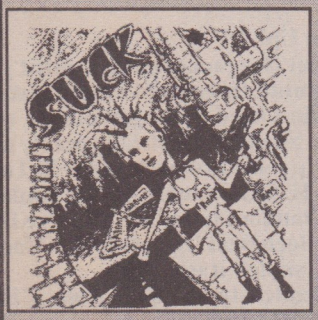
MUSIC REVIEWS

STROLLERS - "Orri" EP

Now if you like the rock music, kids, the kind with solos and real singing and stuff, but you like it raw and honest and with female vocals like a more gutsy TILT, then you'll dig this band. Four songs, nice and loud. (PC)
(PO Box 20051, Seattle, WA 98102)

STUPES - "Share it/Dollhouse & Hoodlum"

Garage-punk with a post pop-punk sensibility (ie more louder guitars evident) but with more than your requisite amount of melodies and hooks. "Share it" actually has more of a rocking retro-punky ala LAZY COWGIRLS/POISON 13 feel and therefore it be okay in my book. Dare I say, a more tongue-in-cheek, and thereby more enjoyable MONOMEN? (HD)
(Lance Rock, 1223 College Dr., Nawaimo, BC, V9R 52R, CANADA)



SUCK - "Huh?" EP

Straight ahead 4 x 4 riffs and drums. Soft and quiet-to-loud and abrasive, it has its moments. But it doesn't blow me away. I need to be floored by bands that have power and personality. Crying, whiny singers are a dime a dozen. Total Lookout material. Go float in the pool of boredom. (SM)
(417 Linwood Ave #4, Buffalo, NY 14209)

THE THIRD SEX - "Feed Me" EP

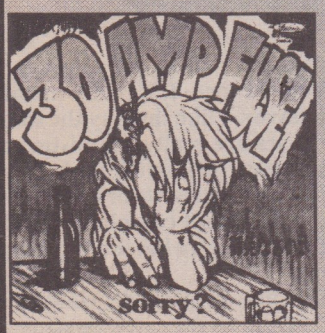
Cool dyke moody pop-punk from Portland, OR. It seems too obvious to compare THE THIRD SEX to TEAM DRESCH, but it has to be done. They also have a sound that approaches that of SLANT 6, but with seemingly more punch and alacrity. (KG)
(Kill Rock Stars, 120 NE State St #418, Olympia, WA 98501)

THIRSTY COWS - "She Gets Away With It/Lisa's Way Cool"

A very late '70s sounding record. Flat recording, slow punk rock tempo. Kinda MISFITS/ZEROS sounding but not quite that good. (RL)
(Dick City Records, PO Box 175, Allamuchy, NJ 07820)

1313 MOCKINGBIRD LANE - "Devil's Weed/Tamala"

I played the B side first—a great song, great riff and a mean Farfisa to boot. In the same vein as THE UNCLAIMED and THE MORLOCKS whom I worshiped. The A side pales in comparison. (EC)
(Scarab Records, PO Box 1382, Albany, NY 12201)



30 AMP FUSE - "Sorry?/Tonight"

This fucking kicks ass. I've got to find myself a copy of this single. "Sorry?" is just so great. Somewhere between early SOUL ASYLUM (from way back in the day) and early SUPERCHUNK. "Tonight" is pretty great as well. Catchy as fuck, upbeat, great playing. Don't miss this. (LH)
(Darla Records, 625 Scott St #303, San Francisco, CA 94117)

TOAST - "Smart Kids...Dumb Music" EP

Melodic, mid-tempo punk rock — it has hooks, solid guitars, growly vocals, all the essentials — but very little to distinguish it from the great melting pot of its competition. Perhaps the most serious problem arises from a certain blahness in the songwriting department; given they have all the basics down, let's hope they can jump that hurdle. (SS)
(Crackle, PO Box HP49, Leeds LS6 4XL, UK)

TOETAG - "Salvi/Pig's Eye"

The cool thing about this single is that all profits are to be donated to various pro-choice charities. As far as the music goes, it's pretty typical "straight edge"/SLAPSHOT sounding stuff with that metallic leaning and mean vocals sung in the back of the throat that automatically hint at virility. (KG)
(PO Box 58, Boston, MA 02134)

TONDOV TERROR - "Nyheter Fran TT..." CD

Starts off sounding like a heavy metal ballad and then breaks into a hardcore type thing. Yuck! (CK)
(Kamel Records, Kolsva Gatan 4, 731 33 Koping, SWEDEN)

TRANSCEND - "Version 8.5" CD

God, this is pure shit!! Slow 90's metal wanking with effects on the vocals to add to the pretentious mess this is. I can't find one trace of hardcore or punk in this piece of shit. Music for rich kids who like to hang out in the malls and pose tough, but lock their car doors when they go to the 'rough' side of town. Disposable. (MA)
(Doghouse Records, PO Box 8946, Toledo, OH 43623)

TRAVIS CUT - "Serial Incompetence"CD

Decent pop-punk from the UK. Reminded me of a faster GREEN DAY or J-CHURCH with an English accent. My only real complaint is that the vocals are way too loud in the mix and some songs go on a little too long for my taste. Like most poppy band's records, there are a few songs that have a really catchy hook or humable chorus, but unfortunately, nothing here is too groundbreaking. Not bad. (BG)
(Damaged Goods, PO Box 671, London E17 6NF, UK)

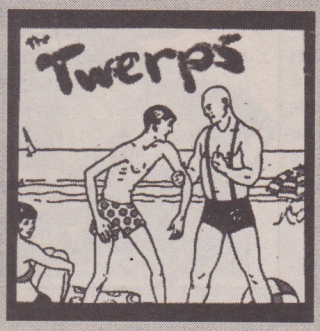
TROUBLEMAKERS - "1-2-5" EP

Well, for a start they all wear matching zebra-print vests and skinny ties. A friend of mine described the TROUBLEMAKERS as "'Tin Machine'-era DAVID BOWIE singing for a STANDELLS cover band". Harsh words, maybe. What the hell, they're trying, and this isn't a half bad EP, either. Three catchy 1965-styled originals, and they cover the HAUNTED's "1-2-5" without embarrassing themselves. Liner notes by none other than "Creature Features" and "Captain Cosmic" host Bob Wilkins, which instantly won me over. (JR)
(201 Del Verde Circle #5, Sacramento, CA 95833)

TUGBOAT/THE CONNIE DUNGS - split EP

Both bands here are similar. SCREECHING WEASEL and QUEERS type music, but with weird vocals. Both bands have at least one tune that's a winner. (MC)
($3.00 ppd: Smalltown Kids, PO Box 292, Lexington, KY 40584)

MUSIC REVIEWS



TWERPS - "Will Play For Food" EP

For some reason this reminds of THE ANGRY SAMOANS - faster paced punk rock with goofy lyrics ("fuck you, yeah yeah") delivered with a sort of whine/scream. If this is your cup of tea you're in for a treat, as the quality is good. Recommended. (KK)
(Seven-0-Two, PO Box 204, Reno, NV 89504)

UNCURBED - "A Nightmare In Daylight" CD

100% better than their debut. The music's still trapped in that same old Swedish sound but played nice and fast. The vocals make all the difference this time. The two singers sound more distinctive now. More than that, they sound flat out ravenous. It really provides the push the band needed to get a more aggressive sound. (NN)
(Finn Records, c/o J. Lehto, V.Storg. 7B, 633 42 Eskilstuna, SWEDEN)

UNDERTOW - "Edge Of Quarrel" CD

I hate tapes but I'm a completist so I get suckered into buying stuff like this. A collection of 4 demo tracks, the tracks from their 2 split EP's, 1 comp track, one that's unreleased, and a 2 second soundbite that's deceptively given a title. Much more of a straightforward SE/HC approach than their recent works. (NN)
(Lost & Found, Bünteweg 1, 30900 Wedemark, GERMANY)

URA DE DUPA USA/ZOB - split EP

Two (very) modestly interesting Romanian bands here: ZOB play very basic, underproduced hardcore, but hardly in the same league as their international competition; on the other hand, URA DE DUPA USA (who, despite their name, aren't domestic) show more personality and even a little humor in their scratchy, spare punk approach. All in all, an EP of more historic than musical interest. (SS)
(Unicorn Records, 58A Spl. Independentel, 70627 Bucharest, ROMANIA)

VANILLA MUFFINS - "Sugar Oi! Will Win" LP

Here's another fine record from the VANILLA MUFFINS, Switzerland's favorite sugar oi band. This is one of those good-time, rollicking, light hearted oi bands that influences the audience more towards beer guzzling than brawling. A commendable bit of leadership from the lads. The strongest cut on the record is a remix of "Tribute Song", which you might remember from an earlier Helen Of Oi! 7". We are looking forward to more good music from the VANILLA MUFFINS. (BR)
(Helen Of Oi! Records, 15 Spring Gardens, Ventor, Isle Of Wight, PO 38 1QX, ENGLAND)

VENEREA - "Shake Your Booty" CD

Well, it's got to be tough to be a melodic hardcore band in Sweden at the moment - seems to be about a thousand. Gotta make the five band shows a blur! More of the same - good in a nondescript way - nothing you've not been subjected to before. Singer manages to remind me of the singer from MAD PARADE, which is a dubitable accomplishment. Another for the free bin. (TM)
(Brool Records, Stottsgatan 141, 602 20 Norrkoping, SWEDEN)

VIOLENT SOCIETY/NEGATIVE REACTION - split EP

Wow! Talk about great deals, here's one. Two killer bands, a whole bunch of great songs all for free (or a dollar ppd)! Worth your effort alone for the three ripping VIOLENT SOCIETY trax. They've seemed to have gained a little oi influence since the last time I heard 'em but it's definitely for the better cuz now they're twice as good as before. NEGATIVE REACTION didn't live up to their moniker too much with their ultra thrashy style and singer reminiscent of DRI's vocalist. You can't go wrong on this one. (EY)
(Rot'en Roll, PO Box 386, Smithtown, NY 11787)

VOODOO GLOW SKULLS - "Land Of The Misfit Toys/Charlie Brown"

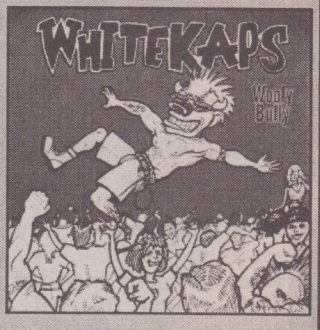
Despite the whole disgusting ska revival (about as disgusting as the punk revival) there are a few bands that transcend and put out fun ska stuff free of all prepackaged stylings. While not their best effort, this single must be a breath of fresh air for ska fans everywhere. Two good tunes, one of which is a cover of the COASTERS or someone like that (I don't know, I just know my Mom had that record...). Another winner from fine folks at... (LH)
(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)

WALKER/BACK OF DAVE - split EP

In this post-GREEN DAY era of pop punk bands up the boot, few bands stand out. WALKER is certainly one of them along with WESTON and BLINK. Two great tunes in this vein that hold up to their great EP. Oh ya, BACK OF DAVE is ok, too. Comes with PVP zine. (RL)
($4 ppd: Polyvinyl Press, PO Box 1885, Danville, IL 61834-1885)

WALLSIDE - "25% Less Fat" EP

Rhythmic hardcore with hoarsely intense vocals. Imagine a less experimental Gravity sound, but rougher and less pretentious than others in this category, with lyrics covering emotional territory. Comes with a neat booklet with lyrics, quotes and pictures of trees. (AM)
(Lonely Kid Records, PO Box 401281, Redford, MI 48240)



WHITE KAPS - "Wolly Bully" EP

The KAPS actually tracked down the guitarist of SAM THE SHAM who joined them on this single. They do a great version of the classic "Wolly Bully" plus a hardcore tune and a "Kid Song". (EC)
(Fearless Records, 13772 Golden West St. #3545, Westminster, CA 92683)

WHORE! - "Fishkiller..." EP

French band bordering on riot grrl and art rock. The singer's got a voice that fluctuates in very interesting ways singing songs of anger. The music is pretty simplistic and sporadic. It tends to wear a little thin. (CK)
(Thunderbaby Records, Hasselstrasse 120, 40559 Dusseldorf 13, GERMANY)

MUSIC REVIEWS

WHITE TRASH SUPERMAN - "Couldn't If I Tried With Wheaties" EP

Basically, W.T.S. are the bastard spawn of a really sloppy grunge band that had a child from SCHLONG. Now, that may sound unlikely but, I swear it's the gawd's honest truth. See, they have nice, very full production that displays four track mastery and comes from mommy grunge's side of the family. Daddy SCHLONG gave them the ability to pull off strange off-key leads and quirky lyrics and still do a decent stop here and there. Overall, a good change of pace and an attempt at originality that is so often lacking today. (FR)
(Did It Ourselves Records, PO Box 992, Starkville, MS 39759)

WITHOUT WARNING - "Passive Consent" EP

Charging mid-tempo hardcore flavored with vocal savageness as only supplied by the Japanese. This Osaka band kicks down four quick rockin' blasts peppered with the occasional flailing guitar solo. Released in conjunction with the people from Tokyo horror-rock band BALZAC, and not too off in sound. (KS)
(Evil Legend 13/MCR Company, JAPAN)

WIVES - "Girl, Girl" 45

"Paper Trail" is self-conscious "relationship rock" — mildly punky with female vocals in a throwaway tune; the flip, "Don't Think," has a little more life thanks to a faster tempo and a decent guitar backup. A little below average, but it has sincerity written all over it. (SS)
(PO Box 20247, New York, NY 10021)

THE WOGGLES - "Do Just What I Say" EP

Way above average for these guys and certainly worth a listen if you're into contempo garage, but still not as all-fired wild as they want to be (judging from their interviews). As usual, I have a problem with the glossiness of the production (compare with THE ROYAL PENDLETONS). (DD)
(Telstar Records, PO Box 1123, Hoboken, NJ 07030)

WOLFMEN - "Wishy Washy Woman/Go Go Fool"

Appropriately named, these cats have a serious '60s garage punk influence - STANDELLS? Really an excellent record, but it seemed somewhat restrained. I kept waiting for them to bust out. Despite that, I recommend it. (KK)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

WORST CASE SCENARIO - "Studies In Pessimism" EP

Rotted out vocals ramble, a more distorted Chris Thompson or Dez from BLACK FLAG. Raw record needle popping production and attack brings back the fresh angry quality of early '80s hardcore 45s—the major difference being that those records usually included some sort of lyrics sheet so that you could make out the undiscernible screams on the vinyl and decide for yourself whether you felt like screaming along or trashing it. I guess many of today's bands don't find the same importance in communicating their lyrics. I feel that if you've got something to say and you're going to go through all the effort of putting out a record, why not be clear and up front about what it is you're trying to express. (MK)
(Lookout)

THE X-RAYS - "Bellingham/ Trashed Out"

A couple of good 'uns from some contenders in a snotty garage vein but with a good dose of punk energy and overdriven guitar. The a-side is the catchier song and it's "Sparklin' like a towerin' 'ferno" (as Vanilla Ice said in "It's A Party"). (DD)
(Get Hip, PO Box 666 Canonsburg, PA 15317)

V/A - "A Scream From The Silence - Volume 3" LP

An admirable goal of releasing stuff by bands that have yet to be on vinyl, with each band contributing to the funding of the project and receiving copies of the record in return. At best it sounds like really good punk demos (the very SUBHUMANS-influenced TEENAGE WARNING, the hardcore NEEDLESTICK, DR. SHITFACE); at worst like a high school talent show gone bad (AUTONOMOUS). Overall, it's plagued with the same problem as the plethora of vinyl releases here, with too many way premature recordings before bands have their act together. (KS)
(Looney Tunes, 69 Wykeham St., Scarborough, N. York, Y012 7SA, ENGLAND)

V/A - "Damned For All Time" Vol. 2 EP

Yet another great compilation out of Oregon on the National Dust label. This EP serves up six different bands, all playing rockin punk shit. I like the all-babe CANDY 500 (of course) and the hard but lively DETONATORS. An excellent collection, including NERVOUS CHRISTIANS and 3 others. (JH)
(National Dust, PO Box 2454, Portland, OR 97208)

V/A - "Hell On Earth, Vol. 1" EP

An international punk compilation, with good quality recordings, focussing mainly on speedpunk. ANARCHIJOS INVAZIJA (Lithuania) is fast and loud political hardcore. SEAMEN (Canada) play fast punk, like what used to be good about BAD RELIGION. CRUNCH, from Rome, sound too much like HELMET, but some people like that. The VREDE (Buenos Aires) and REVENGE (Germany) songs are fast and faster, with deep growly vocals and double bass drums. For counterpoint, included is Germany's SWOON, self-described as "speed pop punk," and that is exactly what it is, with refreshing female vocals. All in all, a good compilation showing the wide range of global punk, reasonably priced. (GS)
($5.00 ppd: Spock Productions, 112 Rue D'Alembert, 38000 Grenoble, FRANCE)

V/A - "Jailbait" EP

A 4-song international garage comp. A couple of instrumentals grace side one: OUTSIDEINSIDE (US) and BOYZ NEX' DOOR (Italy), while the flip has vocals with the CORONETS (Switzerland) and the best of the lot, the BASEMENT BRATS (Norway). Decent '60s stuff. (TY)
(Demolition Derby c/o Kris Verreth, Tervuursestwg 1h, 1820 Perk, BELGIUM)

MUSIC REVIEWS

V/A - "If It Ain't The Snow It's The Mosquitoes" 2xEP

This is the second release by Sympathy showcasing Finland's Bad Vugum label. Fans of AmRep should definitely check this out. Eight very different bands with noise as their common denominator. DR. GUNNI rules! (MM)
(Sympathy For the Record Industry)

V/A - "Land Locked" EP

A real piece of shit here. Yes, the kind that stinks. Most compilations suck and this one lives up to that standard. I did like VTO's instrumental, and HONKY SAUSAGE and their raging punk theme. The JOLLY RANCHERS flat out suck, HUMPY is generic 101 bullshit, the others don't deem mentioning. Do us a favor and stay in Montana! (SM)
(Wantage Records, 675 E. Central Ave, Missoula, MT 59801)

V/A - "Live Fast, Never Die" CD

This compilation squeezes 24 bands onto one disc. There isn't much info with this release but, I assume most of the bands are from the L.A. area. This is a mixed bag of stuff. The political hardcore punk of SNAPPER and a pop song by PINHEAD SXA stood out. Winner of the best band name is Canada's ARMED AND HAMMERED. (MM)
(Home Boy Records, PO Box 31472, Los Angeles, CA 90031)

V/A - "Lord Hunt And His Missing Finks Vs. the Bomboras" EP

Two surf instrumentals with a taste of LINK WRAY from LORD HUNT A.H.M.F., a kind of cute vocal number and a surf instro from the BOMBORAS. Anyone interested in surf bands is probably already familiar with these bands (or at any rate THE FINKS, from off of which both spun); if you're not, you should be. The winner? You decide.
(Screaming Apple Records, Dustemichstr. 14, 50939 Koln 41, GERMANY)

V/A - "Mit Mir Ist Nicht Zu Rechnen" EP

A benefit single for resistors to Germany's mandatory army and civil service, with a booklet briefly explaining the cause in English and extensively in German. A mishmash of hardcore styles from five countries from the pounding basement grind of B.E.S.M.E.T. and INTESTINAL DISEASE, to the anthemic hardcore of ACTIVE MINDS, to the Brazilian hardcore-style hoarse vocalized shuffling of Greece's UNCIVILIZED, to the unbelievable butchering of the BEATLES' "We Can Work It Out" by Italy's CRIPPLE BASTARDS. (KS)
(Born To Bose c/o Andreas Focker, Bruchstr. 51, D-52080 Aachen, GERMANY)

V/A - "Oh Canaduh! Collection Of Canadian Punk Rock Covers" LP

This comp starts off with a ripper cut by TEENGENERATE, "Top Down" by TEENAGE HEAD. It all deteriorates rapidly from there. BUM perform the best song they've ever put on vinyl, "Screaming Fist" and yet it pales in comparison to the original by THE VILETONES. THE YOUNG FRESH FELLOWS give their all in an attempt to play "Disco Sucks" by D.O.A, but alas and alack, they fall far short. The FASTBACKS should have retired many years ago. The CRYIN' OUT LOUDS and SUPERSNAZZ are the only cuts on side two that get off the ground with NO FUN and DISHRAGS covers respectively. This comp is not entirely necessary. (BR)
(Lance Rock Records, 1223 College Dr, Nanaimo, BC, V9R 5Z5, CANADA)

V/A - "Porn Vol.4" 45

Music from the soundtrack of a new documentary re: the porn industry. On this installment music is furnished courtesy of BOSS HOG and the COWS. If the credit to the BOSS HOG tune is to be believed, they do the theme from "Black Throat" (credited to the Dark Bros.). Naturally the subject concerns porn starlets and their attributes (a big preoccupation of porn fans). Music is somewhat low-rent BLUES EXPLOSION goes disco with NYC noise-sters (including the late C. Ondras, Clint Ruin and Bob Burt) doing a ludicrous type of cheese-filth-rap. The COWS' "Pictorial" is a typical noisy sang/spoken thing about naturally enough a nudie pictorial. Look out for others in this vital series! (HD)
(Amphetamine Reptile, 2645 1st. Ave. S, Minneapolis, MN 55408)

V/A - "Red Rossetten Records Proudly Present..." EP

A sampler for this German label that comes with "Plastic Bomb" zine. Most of the tracks are live, and vary in quality. Pathetically, the best track here is OI POLLOI's "Punx Picnic", with others from CONTEMPT, CANAL TERROR, BLANC ESTOC, ATEMNOT, and RAMZES AND THE HOOLIGANS. By the numbers oi! in English and German. (AM)
(Thomas Van Laak, Buchenstr. 18b, 40599 Dusseldorf, GERMANY)

V/A - "Revolutionary Cry" EP

Ahhh...This is a much needed breath of fresh air this month!! Three band Japanese comp that rips it up from start to finish leaving with no choice but to keep playing this over to get the needed dose of great hardcore thrash that blasts the doors off. Each band gets two songs each, all three delivering great thrash punchy hardcore, all sung in Japanese, with nice raw and ugly vocals. Includes A -SIDE, NOISE GATE and ASTRAY. (MA)
(MCR Company, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

V/A - "Rhythm Of Damage" CD

Here's a disc that serves to document what has been happening in the Tulsa music underground in recent years, and it's much better than that shitty "Explosive Records" comp LP from about 10 years ago. There's 13 bands in all, covering hardcore to speed metal to space rock to rock (not the kind of shit you hear on the radio or see on MTV). Standouts go to NOTA with the new line-up slaughtering a couple of their classics live, BROTHER INFERIOR with their all-out hardcore punk assault, TALL TALE(S very MINUTEMEN), LOS REACTORS who sound like they could have done the music for the Munsters but with a late '70s L.A. New Wave twist. Pretty good stuff, but then again I have a home-state bias to this stuff. (MA)
(Screaming Feedus, PO Box 54048, Tulsa, OK 74155-0048)

V/A - "Sista Dansen" CD

Digital re-issue of this headstompin' split live LP from Sweden circa 1990, featuring more songs by two hot bands. Great live sound quality compliments ASTA KASK's supercatchy, chorus-powered melodic hardcore. Rowdy and strong renditions of songs from most of their releases. ROLAND'S GROSSKOR compliment with sturdy melodic punk rock, perhaps with a slightly more rock twinge. (KS)
(Beat Butchers, Gjutarg 7, 112 48 Stockholm, SWEDEN)

MUSIC REVIEWS

V/A - "S.K.A.M." LP

This compilation has a diverse selection of musical styles which made me think of Olympia even though most of the bands on here are not from that town. The 13 bands include A MINOR FOREST, CHOWCHILLA, AMBUSH #5, and the RADAR DOLLS. Comes with a nice silkscreened cover. (MM)
($6.00 ppd: Jamie Schweser, PO Box 651, Iowa City, IA 52244-0651)

V/A - "Smash The State Vol. Two" LP

Mr. Manley has achieved an astounding level of excellence with "Smash The State Vol. Two". This comp of 1879-81 Canadian punk rock follows on the heels of the amazing Vol. One, containing ROCK N' ROLL BITCHES, THE HOT NASTIES, THE FITS and others. This volume continues the legacy No Exit records has created. Songs like "White Lightning" by LOW-LIFE, "Machine Shop" by SPYS and "Agro" by SILICONE INJECTION confirm the strength of Canadian punk during that era. Also included are the MALIBU KENS, PRIVATE SCHOOL, WASTED LIVES, and BIG BLACK PUPPETS. The handsome packaging includes reproductions of flyers from the old days as well as info on band members and recording details. These volumes are absolutely essential to punk rock listeners/collectors interested in the halycon years of punk. (BR)
(No Exit Records, Westmount, PQ, CANADA)

V/A - "Taco City Rockers" LP

23 bands from the taco capital of the world, San Antonio, TX 1980-1995. This is punk rock. It's all pretty poorly recorded, the songs are sloppy and the bands don't care. I think it's great. The music covers most genres too. I've never heard of most of these bands and the histories written about each are pretty entertaining, whether true or not. Grab a copy of this while you can. The most known include: MYSTERY DATES, MARCHING PLAGUE, BANG GANG, and CHILDREN IN PAIN. (CK)
(Kaniption Records, PO Box 29972, San Antonio, TX 78229)

V/A - "Teenage Kicks" 10"

Most of this record features somewhat predictable tunes from familiar pop-punk bands, like THE VINDICTIVES, RHYTHM COLLISION and THE BOLLWEEVILS. However, I prefer the stuff a bit off that well-worn path, such as songs by THE FONDLED, SICKO and PROPAGANDHI. In fact, THE FONDLED number alone, "You Smell", is worth the price of this record. (JH)
(Custodial Records, 1257 Ameluxen, Hacienda Heights, CA 91745)

V/A - "Tjoplusta Part 2" CD

There's very little information here on this Swedish comp, other than the bands and label name and address. The material ranges from '90s mosh to straight forward hardcore punk to everyone's favorite— pop punk! 18 bands, 28 songs and only 3 bands really make an impression: MENTAL HARDSMALTA, EPIDEMIC (who sound similar to BAD RELIGION), and FOREHEADS (with great female yelling and speedy yet rhythmic music). Other than that... (MA)
(Brool Records, Slottsgatan 141, 602 20 Norrkoping, SWEDEN)

V/A - "Tokyo Trashville!" CD

I don't know about you, but I've pretty much have had it beaten into my head that there is a really cool garage/surf scene going on in Japan. I agree, ok? So here comes a comp that focuses on the Tokyo scene and the guy who put it together whines a little bit about how barely no one has heard of these bands: TEENGENERATE, THE 5,6,7,8's, GUITAR WOLF, SUPERSNAZZ, GREAT MONGOOSE, GUINNY VAMPS, JACKIE AND THE CEDRICS, MAD 3, MUDDY FRANKENSTEIN, MUTANT MONSTER BEACH PARTY, and TEXACO LEATHERMAN. Alright, so I had not previously heard of TEXACO LEATHERMAN 'cos they haven't released any other recordings (they are noisy, lo-fi garage rock similar to GUITAR WOLF) and maybe I have more access to this kind of stuff or whatever, but I just hate whining. No justification is necessary, ok? You put this out 'cos these bands rock your and my socks off and it's a simple way to decide if you should really buy all of TEENGENERATE's 7"s. (CK)
(Au Go-Go, GPO Box 524d, Melbourne, Vic 3001, AUSTRALIA)

V/A - "Traffic Jam" EP

The first all-Thailand punk release, courtesy of course from our esteemed and mucho crazed confederate Lük Haas. Four bands... well, three actually, all delivering different types of punk/hardcore. TOILET was my fave, very strong punk, but SEPIA and DONPHEEBIN also smack you in the face with their attack. The last track is an acoustic cut by legendary blind punk Dok Mohok. Recommended both for obscure status and for musical quality. (TY)
(Tien An Men 89 Records c/o Antipodes Souterrains, 28 Rue De Soultz, 67100 Strasbourg, FRANCE)

V/A - "Wänt.Comp.Uno." LP

I love it when comps offer a listen that takes you all over the place in terms of artistic style. I mean, sometimes things are really off the mark, but an entire record of, say, pop-punk, can really drive you to pulling each and every hair out and bore you to tears. This particular record is super cool cuz it ain't the doldrums, and it features some cool bands (recorded in their garages, or so it would seem): THE VI THOMPSON OVERDRIVE, WORST CASE SCENARIO, HUGHES, UNWOUND... et al. (KG)
(Wäntage Records, 675 E. Central Ave, Missoula, MT 59801)

V/A - "We Won't Take No More" CD

Here are 30 songs extracted from 4 out of print Mortarhate comps: "Who, What, Why, When Where?", "We Don't Want Your Fucking War", We Don't Want Your Fucking Law", and "We Don't Want Your Fucking Poor", which does a great job of illustrating and documenting British (and a couple of North American bands) anarcho punk bands from the mid-to-late '80s. All cuts are pretty good (excluding Moet the Poet), but standouts go to CONFLICT, ANTHRAX, BROKEN BONES, SUBHUMANS, THE PARTIZANS, ICONS OF FILTH, KARMA SUTRA, A.O.A., and D.O.A.. Get this and hear the music and messages that are still influencing and motivating punks to this very day. Although, the picture of the demonstrators running from the cops with "We Won't Take No More" written across the bottom isn't too inspiring, unless you're a cop. (MA)
(Mortarhate Records, PO Box 448, Eltham, London, SE 9, ENGLAND)

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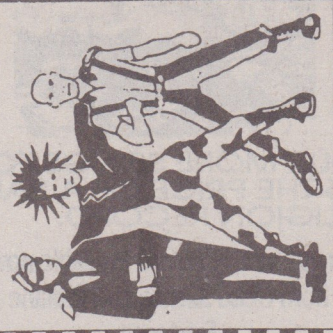

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APRIL MARCH	CHICK HABIT (EX-SHITBIRDS, 2X7")	$5	N/A	N/A
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BOLLWEEVILS	STICK YOUR NECK OUT	$8	$8	$10
BOLLWEEVILS	HISTORY OF THE BOLLWEEVILS	N/A	$8	$10
BORN AGAINST	REBEL SOUND OF SHIT & FAILURE	$8	N/A	$10
CANDY 500	THE LORRETTA HOGG STORY (10")	$7	N/A	N/A
CHROME MOLY VIOLETS	GENTLE ART OF SMOKING	N/A	N/A	$10
CITIZEN FISH	FLINCH	$8	$8	$13
CLOWNS FOR PROGRESS	CLOWNS FOR PROGRESS	N/A	N/A	$10
COSMIC PSYCHOS	SELF TOTALED	$8	$8	$11
CRUCIFIX	DEHUMANIZATION	N/A	N/A	$13
DAS KLOWN	BLOW YER SELF (7")	$3	N/A	N/A
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FUEL	MOMENTS TO EXCESS	N/A	N/A	$10
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GOD BULLIES	KILL THE KING	$8	$8	$10
GUZZARD	QUICK, FAST, IN A HURRY	$8	$8	$11
HI FI & THE ROADRUNNERS	FEAR CITY	N/A	$8	$13
HUGGY BEAR	WEAPONARY LISTENS TO LOVE	$8	N/A	$10
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JAWBREAKER	24 HOUR REVENGE THERAPY	$8	$8	$13
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J CHURCH	MILLION BROKEN STEREOS (10")	$9	N/A	N/A
J CHURCH	PRECESSION OF SIMULACRA (10")	$7	N/A	$10
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NOFX	PUNK IN DRUBLIC	$8	$8	$13
NOFX	I HEARD THEY SUCK...LIVE	$8	$8	$13
NO USE FOR A NAME	LECHE CON CARNE	$8	$8	$13
OILER	MISSING PART ONE	N/A	N/A	$10
PANSY DIVISION	PILE UP	N/A	$8	$10
PARASITES	PAIR	N/A	N/A	$10
PENNYWISE	ABOUT TIME	$8	$8	$13
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PINK LINCOLNS	SUCK AND BLOAT (LP IS LIMITED)	$8	N/A	$13
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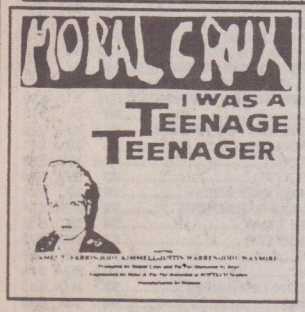

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7"	$3	$3.50	$4
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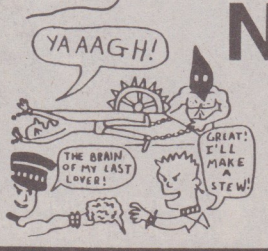

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Artist	Title	Format/Country	Price	Label
Adventures in Immortality	Mon E Lith	7" EP	2.30	Vapor
AFI	Fly In the Ointment	7"EP	2.30	Wedge
Aftermath	A Dark Fantasy	7"EP (UK)	2.95	WickedWitc
Andromeda Strain	Andromeda Strain	7"	1.95	Doylie
Angel Hair	Angel Hair	12"	5.30	Gravity
Antioch Arrow	Gems Of Masochism	LP/CD	6.15/9.00	Amalgama
Antischism	Still Life	CD	7.80	Allied
Autonomy	A Faction of Mercy	7"	2.60	MassMedia
Banner of Hope	Waiting at the Barricade	7"	1.95	Obnoxious
Beatnik Termites	Taste the Sand	CD	9.10	BlackPump
Beltaine	Beltaine	7"	2.80	Watermark
Boozers	Boozin n Losin x Texas	7" EP	1.30	
Brown Lobster Tank	Static	7"	2.50	Dr. Strange
Bubblegum Thunder	Bubblegum Thunder	7"	2.30	DaDa
Cars Get Crushed	Drag Expert	12"	4.55	Deluxe
Cavity	Human Abjection	LP	4.55	CityofCrime
Christie Front Drive	s/t	CD	7.80	Caulfield
Clikilat Ikatowi	s/t	LP/CD	5.30/7.70	Gravity
Congress	Euridium	7"	2.95	Machination
Copper	Freckle	7"	3.35	EqualVision
Crackerbash	Live At La Luna	7"EP	2.90	Humble
Dancing French Liberals	Powerline	LP/CD	6.30/7.80	Broken
Denied	Denied	7"EP	2.95	Seizure
Dillinger Four	Higher Aspiration	7" EP	2.60	Corebellum
Earth Crisis	Destroy the Machines	LP/CD	5.80/8.75	Victory
Endpoint	s/t	10"	5.60	Dog House
Endpoint	The Last Record	CD	7.50	Dog House
Engine Kid	Angel Wings	2xLP/CD	8.30/9.30	Revelation
Exhaust	Exhaust	7"	2.95	
Fighters	Motor Man	7"	3.30	Rollo
Flyin Saucers	What's Wrong w/ Youth	7"	2.50	Burnt Sienn
Fracture	Fracture	12"	4.95	Energy
Fugazi	Red Medicine	LP,cass/CD	5.85/7.80	Dischord
Garden Variety/Hell No	split	7"	2.35	Reservoir
Gnosis	Disunion	7"	2.60	NoiseCultur
Grade	s/t	LP	4.55	Capsule
Greyhouse/Fabric	split	7"	3.35	
Grifters	Eureka	10"	8.00	Shangrila
Gus	Get Well Soon	7"	2.30	702
H-100s	Dismantle	7" EP	2.60	Bloodclot
Henry's Dress/Flake	split	7"	2.90	Omnibus
Hockey Teeth	Jesus Saves	7"	2.40	Homewreck
Housewrecker/Jerkwater	split	7" EP	1.95	DeliveryBoy
In Vain	In Vain	7" EP	1.95	Youth Powr
Integrity	Systems Overload	LP/CD	5.80/8.75	Victory
Into Another	Poison Fingers	7"	2.80	Revelation
Jesus	Drop Out	7"EP	2.60	
K Pants	Love/Hospital	7"	3.25	Grinningidio
Less Than Jake	Making Fun of Things	10"	5.85	Far Out
Misery	Who's the Fool	LP/CD	7.70/8.95	Prolane
Multi Facet	Multi Facet	7" EP	2.30	Campgroun
No Use for a Name	Leche Con Carne	LP/CD	5.60/9.85	Fat Wreck
Personal Choice/Rawness	split	CD	6.66	
Pinhead Gunpowder	Carry the Banner	10"	6.30	Too Many
Pist/Brutally Familiar	split	7" EP	2.35	Six Weeks
Plutocracy	Plutocracy	LP	6.85	625Prod
Portastatic	Scrapbook	2x7"	6.15	Merge
Primitive Tribes	Some Bouncy Anthems	7"	2.30	D.T
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Rhythm Collission	Holiday	7" EP	2.60	Collision
Queers	Move Back Home	LP/CD	6.20/7.80	Lookout
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Rocket From the Crypt	State of the Art is on Fire	10"	5.60	Sympathy
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Second Thought	Second Thought	7"	2.85	Dischord
Seein Red	More of the Same	7"EP	3.15	WickedWitch
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Shiv	Fractured Chastiture	CD	6.85	Atomic Act
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Sissylace	Sissylace	7" EP	2.30	
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Symptom of Isaac	Symptom if Isaac	7" (France)	2.40	Libre Expre
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Threadbare	Feeling Older	CD	7.50	Dog House
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Union of Uranus/Immoral Squad	split	7"EP	2.40	GASR
Unwound	The Future of What	LP/CD	6.20/7.80	KRS
V/A	DopeGuns&Fucking 10	7"	2.60	AmRep
V/A	Epitone	CD (Sweden)	5.10	Bad Taste
V/A	Farmhouse Comp	LP	5.85	Farmhouse
V/A	Plot	LP (Int'l)	8.45	Plot
V/A	Punk Sucks	CD	9.10	Liberation
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V/A	South Florida Comp	LP	5.85	Far Out
V/A	West, North-South	CD	11.40	Vagrant
Vilently Ill	s/t	7"	2.60	Knot
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Zero Hour	s/t	7"	2.30	
Zoinks	Bad Move Space Cadet	LP/CD	6.30/7.80	Dr. Strange
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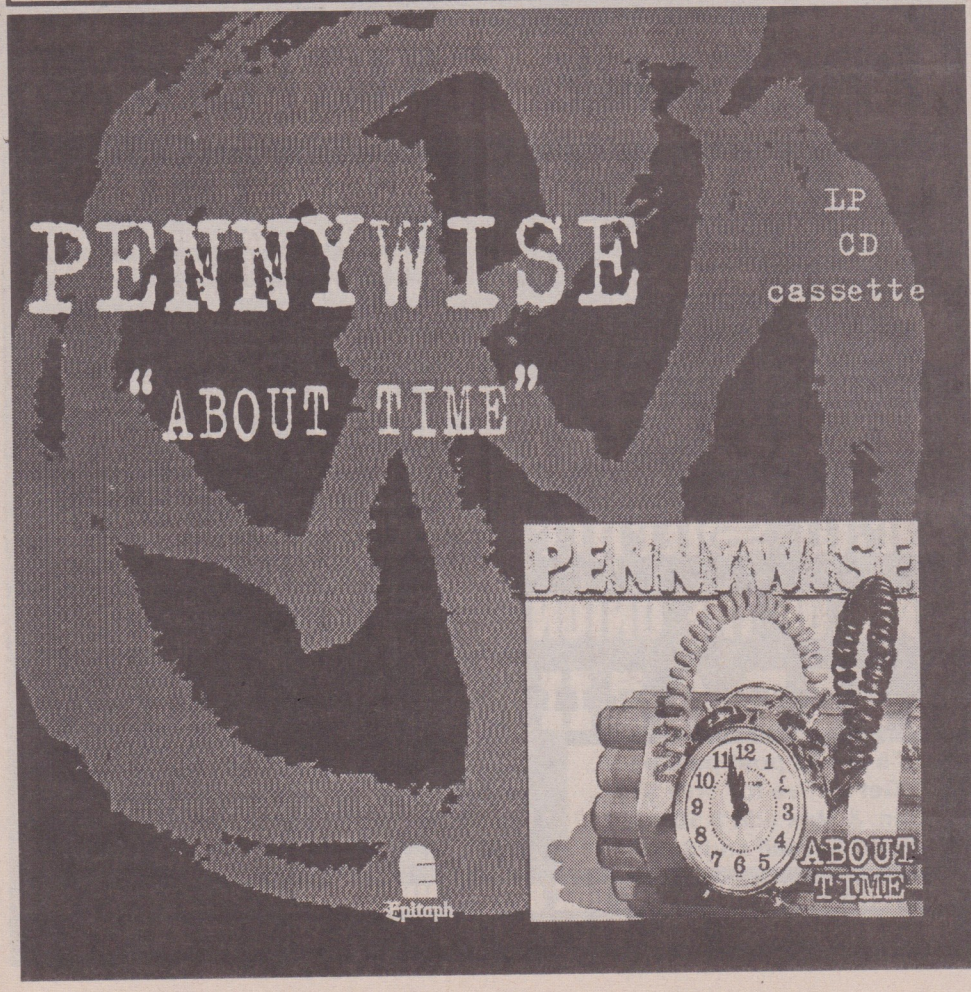
initial charge 1 7"	1.24	1.48	2.18	3.01	3.76	3.85	6.55
each additional LP	.60	.65	1.50	2.65	3.65	3.70	1.05



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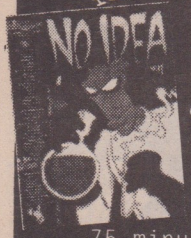

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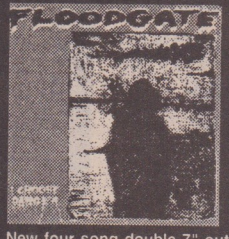

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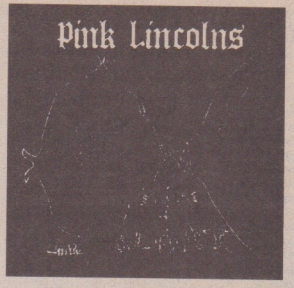

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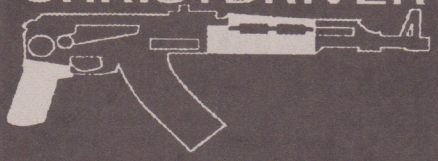

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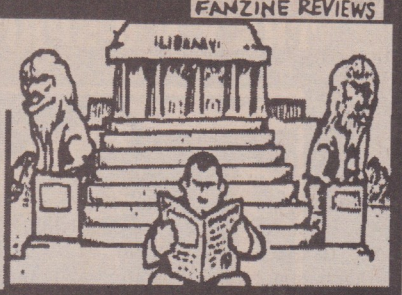
BETWEEN THE LIONS



Reviews by: (BA) Bill Arsenault, (MA) Matt Average, (SC) Slaugh C, (TC) Todd Caris, (JB) Jodi B Feldman, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (MJ) Mary Jane Weatherbee, (PK) Pete Ketchpel, (ML) Missy LaVallee, (AM) Allan McNaughton, (TM) Timojhen Mark,, (JP) Josh Petrin, (KQ) Kim Quality, (JR) Jeff Random, (CS) Chris Snak, (JW) Joe Whiting

Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it.

ABSURD #10 / $3.00 ppd
5 1/2 x 8 1/2 - offset - 72 pgs - Swedish
Even though I can't read Swedish this zine looks great, and if I could read the language I'm sure this is an exceptional read with interviews from Assuck, Totalitar, Sore Throat, Recensioner, Man Is The bastard, Drop Dead, and a few more. There are also reviews, scene reports, and comics, even Subvert Man has a strip in here, and it too is in Swedish. It's seeing zines like this that make me want to go back to college and learn another language. (MA)
Jonas Lannergard / Dan Anderssonsgatan 34 / 754 41 Uppsala / Sweden

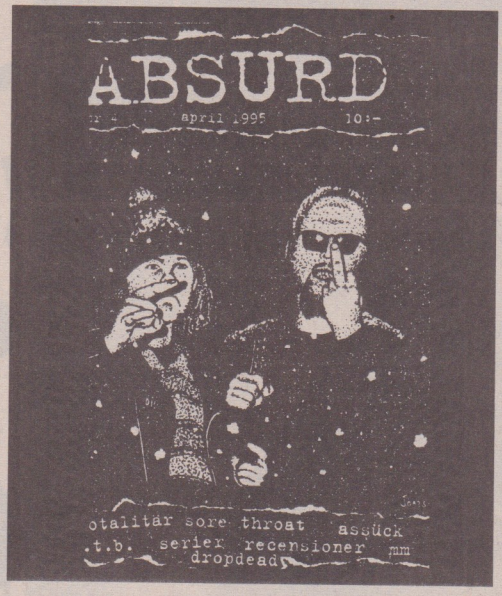
ALLEY CAT #4 / $1.00 ppd
5 1/2 x 7 1/2 - copied - 20 pgs
Its hard not to be charmed by a zine that starts with a Joey Vindictive quote. Well written short tales of Juvernile Delinquency! But watch out for that good old desktop published layout. (Like MRR is an exception... oh well) (BA)
Lee Reiherzer / 820 Frederick St. Box-E / Oshkosh, WI 54901

B.H.P. #7 / $3 ppd
5 1/2 x 8 1/2 - copied - 28 pgs - English
This issue of BHP from England is pretty much a tour travel epic this time around.The bands Couch Potatoes and Pseudo Hippies toured throughout Europe from mid Sept thru October 3 of last year. And inside is a day by day journal of punk rock though Ages. Its entertaining and should be interesting to those of you who want to vicariously travel/tour Europe. Aside from that there are stories on Portland and Berkeley and the ever popular record reviews. (JX)
1 Chandos Road / Tunbridge Wells / Kent TN1 2NY England

BAINST #1 / $2.00 ppd
8 1/2 x 11 - printed - 28 pgs
More comics for you, leaning towards the metaphysical/outer-space side of things. There's some fine artwork in this issue (including some amusing parody "men's magazine" advertisements), but the storylines were a bit too vague for my taste. I don't intend that as a dismissal of the writing (which is good enough) or the art (which is more than good enough), just a matter of preference, y'know? I want to see issue #2. (JR)
Chris Brandt / 1699 Broderick St. #4 / San Francisco, CA 94115

BASTARD BOY SUPERSTAR #2 / $1.00 ppd
8 1/2 x 11 - copied - 22 pgs
A zine full of macho. Real men like Antiseen, Atomic Jefferson, Cocknoose and Rancid Vat. (SC)
Lee Hurst / PO Box 353 / Bassfield, MS 39421

BESMIRCHED #2 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 60 pgs
Pretty cool punk rock zine that features not only some music, but graphic artists, and articles on various places and people. Interviews are with Strung Out, The Spent Idols, and Mitch O'Connel, along with articles on Dr. Seuss, Great America Amusement Park, and Charles Fort, all topped off with reviews of records, zines and beer. (MA)
PO Box 2961 / Vista, CA 92085-2961



BIKER PRIDE #8 / $1 and 2 stamps
5 1/2 x 17 - copied - 20 pgs
Personal writing with a political edge. The editor tackles such subjects as patriotism, work, the fitness industry, emo, political correctness and bike politics with intelligence and common sense. There are also comments on the current state of cycling and tips on upgrading your mountain bike. If you skip over the technical details this zine makes for interesting reading, mainly due to its unique perspectives on life. (AM)
2651 N. Pierce / Milwaukee, WI 53212

BOIST #2 / $.50 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Well, first off, they really really want you to know that this is issue "fuckin Numbah 2!" And welcome to it...because inside you get a UK Subs show review and a Green Day review and even an interview with Joe Queer. You also get MTV slag talk, movie punx, info on the Go-Go's and a music scene report. All said, I wouldn't call this "fuckin" but it certainly is issue numbah 2... (JX)
10 Martins Rd / Newtown Square, PA 19073

BOYCOTT QUARTERLY Summer '95 / $4.95
8 1/2 x 11 - offset - 52 pgs
Not exactly punk, but every punk should read this, if only for the listings in the back of ongoing boycotts and the breakdown of corporations and the brand names that they control. Lots of informative articles, including the how's and whys of local farmers markets, fish wars in Canada, and the deforestation of British Colombia for telephone directories. An excellent reference work. (JW)
Center for Economic Democracy / PO Box 30727 / Seattle WA 98103-0727

BUBBA'S LIVE BAIT #7 / $1.55 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
From just a few miles downwind of the world's largest plutonium manufacturing plant comes this exceptional zine. Much material whithin about the transition from old home Johnson City to new town (duh) Knoxville. Genuinley amusing and insightful. Really great cartoons, an original handwriting style, nice layout. Wow. (BA)
PO Box 824 / Knoxville, TN 37901

CAROTHERS BROTHERS #4 / $1 ppd
4 x 6 - copied - 56 pgs
Most of this silly rantzine is spent bemoaning the title of this zine and how much the editors hate "The Peasant Boy". All the sections in this zine manage to become rants, from old people at the post office to local rumors. Also an extended review of a Parasites show and record reviews. (JB)
PO Box 281 / Fergus Falls, MN 56537

DEMOLITION JOYRIDE #1 / $1?
8 1/2 x 11 - copied - 24 pgs
Not bad for a first effort, with a nice black and white, (non-computerized) text heavy design. Looks straight out of '85. Has lots of reviews, a few poorly reproduced photos and interviews with The Stuntment, Electric Frankenstein, Wayne Deadly and more. (CS)
109 N. Jasper Ave / Margate, NJ 08042

DUMPSTERLAND #9 / $1 ppd
7 x 4 1/4 - copied - 50 pgs
A slimmed down version of this usually lengthy zine. Lots of words, comics and flattering letters. A section about a vacation to Austin, Texas and a funny story about one person obsession with completing a model airplane. Other stuff, mostly written in a "Cometbus" like style, only with less insight. Oh, also more

tips to healthier dumpster diving. (JB)
PO Box 267873 / Chicago, IL 60626-7873

DYSFUNCTION #8 / $1 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
Hmm... reviews, an Italian scene report, lots of band photos, and some interviews: Deadguy, Unbroken and a good one with Iceburn. Add to that some personal rants which although containing the odd good idea, are really badly written. Still, not bad toilet reading. (AM)
32 Whitney Road / Manchester, CT 06040

EARQUAKE #41 / $1 ppd
5 1/2 x 8 1/2 - copied - 28 pgs - French
Uh, this is in French. I don't know what they're talking about here but it would seem to be a platter of reviews, views and interviews all served up in a rich leek cream sauce. This issue features Les Queers, Les Vandales, Les Voodoo Glow Skulls, P.U.S-cargot and more. Plenty to read here or at least (in my sorry case) look at. Good stuff and certainly a steal for just a buck. (LH)
Leca F. / Le Renit, 88160 Le Thullot / France

EX NIHILO Vol. 3 #2 / $2.25 ppd
8 1/2 x 11 - printed - 40 pgs
While some of this really left me cold (Jeff Archer wasn't nearly as mindblowing as his introduction would lead you to believe) this zine turned out to be suprisingly readable for a political theory type zine (probably not totally accurate but it's the best blanket statement I could come up with). Collective oriented and almost anarcho without using such terms, this is worth checking out. (LH)
7407 Alvarado Rd. #162 / La Mesa, CA 91941

FOE #29 / free + 3 stamps
8 1/2 x 11 - newsprint - 40 pgs
FOE, aka Freedom Of Expression, brings you mostly music and interviews in this issue. Bands like Submachine, Blanks 77 and Plow United are interviewed. There's also music reviews and a good "dramatization" punk rock tale included. Lots of ads too, but that was good, cause I havent really seen whats up lately, so, check it out, it's free. (JX)
PO Box 4 / Bethlehem PA 18016

FOE #30 / $1 ppd
8 1/2 x 11 - newsprint - 48 pgs
Frank's been at this for quite a while now - remember reading a issue in the snow in Bethlehem sometime in the eighties - he's still pumping them out pretty regularly. This issue has a local slant, which most of the do... something I think valuable in a 'local' zine. Interviews with New Bomb Turks, Lime Cell, reviews etc. (TM)
PO Box 4 / Bethlehem, PA 18016

FACTSHEET FIVE #56 / $3.95
8 1/2 x 11 - printed - 144 pgs
144 pages of zine reviews. Many styles of zines are covered: electronic, punk, travel, food, fetishes. This would be the place to check for anything real unusual or specific. Big article on e-zines, and fancy (but damn ugly (BA)) color covers. (SC)
PO Box 170099 / San Francisco, CA 94117

FIZFAG #6 / $1.00 - 3 stamps - trade
8 1/2 x 11 - copied - 36 pgs
A big mish-mash of long stories and conversations that are sometimes interesting, but often pointless. There seems to be a lot of childhood-themed things going on in this issue, so if this is your thing, or even if it's not, and you just need something to read, I guess this could be for you. Heh. (KQ)
2523 Fairoaks Rd / Decatur, GA 30033

FUCKER #1 / $2.00 ppd (comes with tape)
8 1/2 x 11 - copied - 50 pgs
The cover pretty much says it all, "Art, Literature, & Punk Rock Sacramento Style." While I didn't see too much "art" in the visiual sense, what I did see was an awesome DIY zine with a lot to say. An oldsters view of the condition of punk rock today that goes beyond the typical whine about the "good ole days". An interview with The Yamos and a tape of their exploits at the local mall comes with this issue. Record & local art gallery reviews. Support this zine 'cause this is what it's all about. (TC)
Moo-La-La Records / 1114 21st St. / Sacramento, CA 95814

GAG MEEE! #1 / $2.00 ppd
8 1/2 x 11 - copied - 40 pgs
Oh Jesus. I guess early '80s nostalgia is an unavoidable reality, if zines like this are any indication. Reading through this zine brought many many painful memories of junior high school (especially the title) - it's full of fond and not-so-fond recollections of the first few years of the Reagan decade, with stuff about such (thankfully) extinct trends as breakdancing, parachute pants and Cabbage Patch Kids, as well as a *lot* of photos of people like Ricky Schroeder and Pat Benatar. I dunno... a little on the sick side, but it's still fun stuff. It seems strange to see all these people's faces in a xeroxed zine, rather than in Tiger Beat or something. (JR)
Lisa Camisa c/o Blacklist Mailorder / 475 Valencia St 2nd fl. / San Francisco, CA 94103

GEE-ZUZ #20 / $2.00 ppd
8 1/2 x 11 - copied - 24 pgs
This is one of those few zines that are consitently great. This issue has to be the tops so far, the first 100 come with a Wino trading card, a free pancake with soy baco-bits, words on pogs and collectable trends, the whole white power and white guilt bullshit is blown to bits here, along with chats from Swingin' Utters, Mike Watt, Babes In Toyland, and the Diesel Queens, complete with a pop up penis in the layout. (MA)
297-810 W. Broadway / Vancouver, BC / V5Z 4C9 / Canada

GRAVY #2 / $?
7 x 8 1/2 - copied - 85 pgs
Lots of band interviews in this one, Jon Spencer, Gaunt, Sebadoh, Devil Dogs, Helmet, Rancid, and more. Pretty good stuff, overall this zine is a little too drink-party-rock&roll type stuff for me, reminds me of Hollywood. But for all that, it's harmless and fun, and definitely into what it's doing. (GF)
728 Villemarie / Longuevil, PQ / J4J 5E7 / Canada

GREEDY BASTARD #12 / $1.00 ppd
8 1/2 x 11 - newsprint - 56 pgs
Interviews with Weston, Kier Hanratty, Bugout Society at George Tabb's garage sale, hilarious interview with some Italian punks, and famous punk footprints. Bill does a great job on his zine with nice layouts and lots of sarcasim. A definite must if you like a big dash of humor with your punk rock. Send for it today. Oh yeah, record reviews too. (TC)
Bill Florio / PO Box 1014 / Yonkers, NY 10704-1014

HARD CORN #2 / $3.50 ppd
6 x 7 1/2 - offset - 40 pgs
What a great comic this is. Can I repeat

that? This is one of the better anthology comics I've seen this year, with contributions from some familiar names (Brandon Stepp, Kent Myers) and some not-so familiar ones (Pat Broderick, Stephen Holman), all of which are talented folks working in a dozen different styles. So yeah, look into it if you're the comic-reading type. What ever happened to issue one? (JR)
AK Press / PO Box 40682 / San Francisco, CA 94140-0682

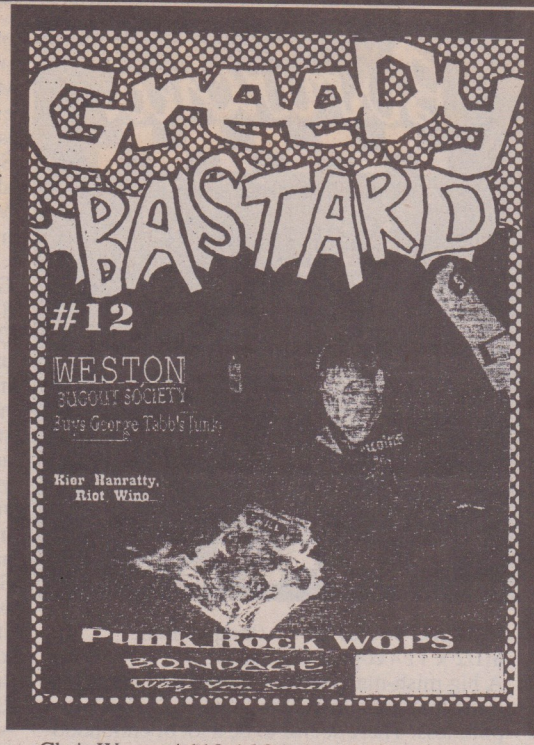
HEFT #15 / $4.00 ppd
11 1/2 x 8 - printed - 52 pgs - German
This issue has a couple of interviews: Boxhamsters, and Amphetamine Reptile. But the real interest in this issue lies with all the weird odds and ends plus the interesting graphics and photos. Also has lots of reviews. A seemingly provocative zine! (HH)
Franco Kroschewski / Methfesselstr. 10 / 20257 Hamburg / Germany

HERCULES METAL JACKET #668 / $2
8 1/2 x 5 1/2 - copied - 52 pgs
This Dutch zine is almost entirely in English and it's a combination of computer and hand written material. I was wary reading about how they got lots of shit in the last issue for printing pictures of naked girls. Recipes, cartoons, Italian tour diary, experiences with Green Day and a great interview with Chris Dodge about Stikky. With 2 pages of Bay Area gossip from the Internet and a couple of old Lookout ads, these guys seem to have a Bay Area fetish. (MJ)
Klokkemakerstr. 14 / 5855 BZ Well (L) / The Netherlands

HEY SHAKY JAKE #2 / $1.00 ppd
4 1/4 x 5 1/2 - copied - 36 pgs
Strange comics. Sort of like the ultimate collection of 8th grade scatalogical humor. But really, like weird... I don't know. Oh, the full title is: Hey Shaky Jake! Are You Out Of Your Fuckin' Crazy!? Yipes. (BA)
Rocco / PO Box 14781 / Chicago, IL 60614

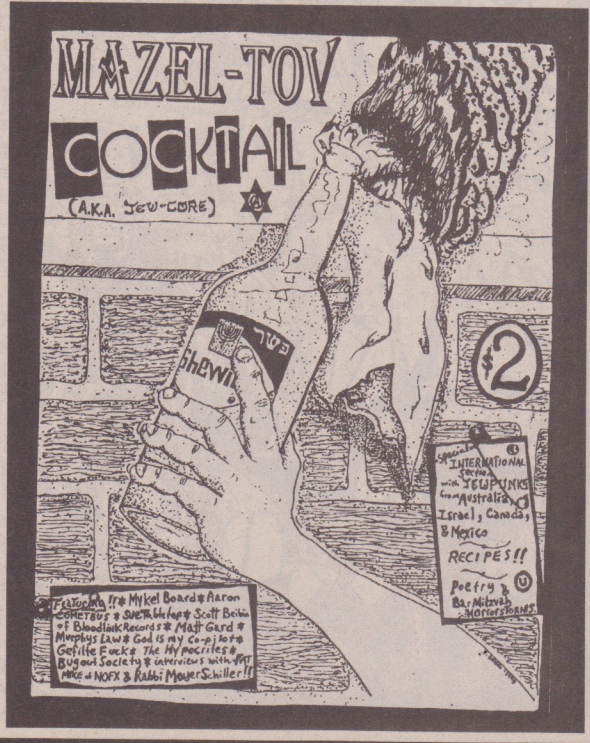
THE HOLY BILE #8 / $2 ppd
8 1/2 x 11 - copied - 28 pgs
This reminds me of the kind of zines you used to see a lot of, lots of political and social commentary. That can easily be dull, but this one works. Some straightforward stuff about Canada slashing welfare to lower the deficit, and new viruses, some lighter weird stuff like UFO cults and old sexist advertisements. Good social commentary, and well written. Seems so simple. (GF)
515-916 W Broadway / Vancouver, BC / V52-1K7 / Canada

IN EFFECT #7 / $3.00 ppd
8 1/2 x 11 - copied - 48 pgs
Interviews with Maximum Penalty, Civ, CFA, Stillsuit, and Vod. Not really much of a read unless you're into those bands and at that there isn't really anything of substance. Kinda like most NYHC it all looks and sounds the same to me. Kinda pricey too. I'd pass on this, but hey it's your 3 bucks. Record & show reviews also. (TC)



Chris Wynne / 119-16 8th Ave. / College Point, NY 11356

INFERNO # 11 / $2.00 ppd
8 x 5 1/2 - printed - 28 pgs - German
A small zine put out by the folks at Nasty Vinyl. There are interviews with the bands Lost Lyrics and Bored, plus lots of record reviews. Here you'll see the Hannover scene that exists every day, not just a focus on Days Of Chaos! Oh yeah, Nasty Vinyl has put out a great collection of early Hannover/German punk, definitely worth checking out. (HH)
Horst Barthel / Riepestr 17 / 30519 Hannover / Germany



INSUBORDINATOR #2 / $1 + 2 stamps
8 1/2 x 11 - copied - 32 pgs
This may be the worst fanzine of all time — not just poorly written, but stupid, too. Still, the way these guys don't so much write as though the world revolves *around* Berkeley as much as they don't acknowledge any world *exists* outside of Berkeley reminds me of the way zines used to be, before there was any sort of "national" scene, as does their take-no-prisoners attitude. The editors may be idiots, but there is really something pure about this zine, and the thing about the deadhead girl is wicked funny. Not for the PC, but if you want to see what zines were like "in the day," this might be worth checking out (if only to see how far we've come). Shit, any zine with a "mohawk of the month" photo featuring Joey Insurgent can't be all bad. Also feature interviews with AFI, Oppressed Logic, an ice cream man and more. (CS)
2018 Shattuck # 19 / Berkeley, CA 94704

INSULTOS #4 / $2.50 ppd
8 1/2 x 6 1/2 - printed - 52 pgs - Spanish
In this zine there are interviews with Los Crudos, Carne, Cemen Terio and other Latin American punk bands. There are plenty of zine and record reviews, with cover photos. This zine also has a clean and concise layout with good quality printing, hence easy reading. It definitely is not Latin deathmetal, just straight ahead hardcore. If you're into South American punk this is a great contact. (HH)
Mario Gonzales Copana / Casilla Postal 361 / Cercado, Cochabamba / Bolivia

KING CAT COMICS #48 / $1 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
The damn charmingest comix coming out right now. And still self published. Learn the secrets of mosquito abatement! Watch Ted Nugent watch T! And remember its not Punk its New Wave! (BA)
Spit and a Half / PO Box 18510 / Denver, CO 80218

LIONESS #9 / $1 + 2 stamps or trade
5 1/2 x 8 1/2 - copied - 40 pgs
Kind of what you would think of as a "girl" zine - this has lots of essays on everything from being a "slut" to veganism to body image to going to the prom. It's a chaotic jumble of sorts, but it kind of works. (ML)
13701 Winterberry Ridge / Midlothian, VA 23112

MAILBOMB! #1/ $2 ppd
5 1/2 x 8 1/2 - copied - 50 pgs
This comes from a self-described Marxist and covers lots of political issues. It's got a lengthy article on terrorism and weapons, one creepy one on the Masons, and stuff on cops, Christianity, the media and more. Of course, there are also zine reviews. It's poorly written in parts so it can be hard to follow. For me, it's a little too theoretical and conspiracy-minded. He includes a handy page of lefty graphics to steal. Every copy comes with a tape of Bobby Seale talking about the Panthers in a recent lecture. I liked that, even though

it cuts out mid-speech. (MJ)
Sean Guillory / PO Box 1312 / Claremont, CA 91711-1312

MARCY #5 / $5.00 ppd
8 1/2 x 11 - offset - 32 pgs
Well, my favorite Australian zine doesn't let me down. It says 'Entertainment for Hipsters' on the cover - if that was the case, I'd be hunting down that junkie look myself. Richard disassembles everything repugnant about our 'alternative' culture and praises everything that deserves props. Probably one of the top five writers I can think of - entertaining while being accurate - a combination few achieve. Can't say enough. (TM)
13 Bamlett St / Kelmscott Perth / 6111 W.A. / Australia

MAZELTOV COCKTAIL #1 / $2.00 ppd
8 1/2 x 11 - newsprint - 40 pgs
A zine whose time has come. AKA Jew-core - and that's about the sum of it. More than ample proof that Jews have more to show than Barry Manilow - editorials/Bar Mitzvah stories/cartoons and whatnot from Jewish punks like Mykel Board (obviously), Fat Mike, Aaron Cometbus, Sharon Topper, Mat Gard and a shitload more. Now if only my Jewish blood was on the other side of the family. (TM)
Scott Beibin / PO Box 252 / New Gratna, NJ 08224

NEAT-O #3 / $1.00 - stamps - trade
7 x 8 1/2 - copied - 32 pgs
Yay...a really fun zine that – unfortunately – is a one-sitting read. Dance instruction, a word search, comics, and commercial breaks can all be found here... brought together by a great hand-drawn layout. Comes with a free gift. (KQ)
B&D / 292 Shenandoah Blvd. / Barberton, OH 44203

NEW BRAND #10 / $1 ppd
8 1/2 x 11 - newsprint - 32 pgs
The cover is a parody of an old Freestylin' Magazine cover (circa '87 I believe) and that's one of the best things about this zine. It really seems to be an attempt at creating a BMX magazine but lacks enough content to be a serious contender. While there's a lot of good photographs of riding and skating, the contest reports just aren't informative enough either in terms of what tricks were done, or, as I would have preferred, what the writer got up to on the trips. The really basic layout didn't help grab my attention either. Also includes record reviews and an interview with the band Zoinks. I don't mean to be too hard on this, I'm excited by the boom in BMX zines, and I think New Brand could be something great if they take inspiration for more than just their cover from great mags like Freestylin' or Go! who inspired many of the current wave of DIY bike zines. (AM)
PO Box 184 / Vinton, VA 24179

NO BARCODES NECESSARY #2 / $3 ppd
8 1/2 x 11 - copied - 30 pgs
A nice fat new(ish) zine here from Northern Ireland. Editor Mel has obviously had a surge of inspiration, and sees the possibility of unity and change in the hardcore scene. Personally I'm skeptical of that, but I'm impressed by the

effort put into this. Interviews with Steve of Atitude Problem, Welly of Artcore zine, and a great Voorhees interview in which the drummer embodies the spirit of positive youth. Opinions on straight edge and veganism (pro), krishna (anti), and living with the struggle in NI. Hope to see this one grow. (AM)
c/o Mel Hughes / 83 Glebe Park / Chanterhill / Enniskillen, BT 74 4DB / No. Ireland

NO SABE/NO CONTESTA #3 / $3.00 ppd
8 1/2 x 6 - copied - 36 pgs - Spanish
The centerpiece of this issue is an interview with Wat Tyler. Other interviews include The Goheads, Rhythm Collision and Daisy Chain. There are also plenty of record reviews. (HH)
CC213 Suc 12(B) / CP 1412 / Buenos Aires / Argentina

NOSEBLEED #12 / $2 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
An opinionated music zine here, featuring interviews with the Cramps, Scum of Toytown and Burning Love Jumpsuit, as well as news, reviews, a Moscow scene report, and columns on selling out, Rollins, and coffee. There's also a cartoon featuring enough drawings of squirting penises to make one think the "artist" has been on a tour of backstage areas of the world's concert halls. (AM)
The Monkeypuzzle Tree / 3A Grantham Place / Dublin 8 / Ireland

NOW I DON THE MASQUE OF MELANCHOLY #4 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 52 pgs
I could say that this is to goth what Hessian Obsession was to metal...but instead I'll just say that this *rules*! It totally reminds me of high school. Josh exposes his goth past and reminisces about secret goth clubs and freaking out locals with his spooky appearance! He details his entire goth wardrobe! He reprints Kommunity FK lyrics! He relives a Legendary Pink Dots concert! There's talk of vampires, despair, and Joy Division! You must must must buy this. (ML)
PO Box 1473 / Olympia, WA 98507-1473

PMS #6 / $4
8 1/2 x 11 - copied - 48 pgs
PMS is a rad homo-zine, if you didn't know already. I like the way it's opinionated and personal, even though I don't necessarily agree with all of the editors opinions (about drag queens in particular). There's interviews with Larry Livermore, Matt Outpunk, Fifth Column and Ben Weasel, as well as lots of commentary on relationships, "PC", and traveling. Oh yeah, it's so expensive because Rik is going to be mailing them from England, so don't let the price hold you back. (ML)
PO Box 2563 / Cambridge, MA 02238

PERVERT #8 / $2.00 ppd
7 x 8 - offset - 29 pgs
The fun continues... Pervert editor/artist Gavin was bummed out by what he perceived to be unfair treatment in the MRR reviews section. Okay, let me state something at the outset of this review - MRR has no prejudice against cartoonists, Canadian or otherwise, it's just that some people just don't appreciate them like you or I do. Either way, I gotta tell you that this is a great mini-comic, with plenty of honest humor and great contributions from James Kochalka, Ron Rege, and others - who will probably be offended because I didn't think to mention their names! You can't win! Buy the comic and find out for yourself, it's worth a look or two. (JR)
Gavin McInnes / PO Box 42023 / Montreal, PQ / H2W 2T3 / Canada

PLASTIC BOMB #10 / $4.00 ppd
11 1/2 x - printed - 108 pgs - German
This zine is growing with every issue, becoming a German Flipside. There are lots of interesting interviews (Oxymorons, Blanks '77, Toy Dolls, Yuppicide and more), plus lots of reviews, ads and other worthless information. A free 7"ep comes with the zine featuring the bands Oi Polloi, Contemot, Blanc

Estoc and Atemnot. (HH)
Thyssen Immobilien / EssenerStr. 66 / 46047 Oberhausen / Germany

PUNK SHOCKER last issue / #2
8 1/2 x 5 1/2 - copied - 32 pgs
Old school British punk cut and paste style hand written zine. It's British focused, which I like, with reviews of local chip shops and liquor stores and national soccer fanzines, along with records. Plenty of inane jokes and a good interview with Dick from Citizen Fish, and one with Bugeyed. There's a lot packed in here, but the thing I don't like is his dissing of the sisters with awful jokes and belief in reverse sexism. (MJ)
Andy c/o 8 Cross Lane / Sacriston / Durham / DH7 6DD / England

R2-D2 IS AN INDIE ROCKER #3 / $1.50 ppd
5 1/2 x 8 1/2 - printed - 28 pgs
If you have an interest in Star Wars or the "indie rock" scene, you must have this hilarious comic, and you may want to pick up an R2-D2 Punk As Fuck T-Shirt from the same source. In this issue, R2 and his band, Hypertruck take on the FCC, Boba Fett tells what weapons to use when killing scenesters and more. There is no choice, you must buy this. (CS)
Jeff Czekaj / 515 W. Buffalo St / Ithaca, NY 14850-4013

REJECTED #4 / $6.00 ppd
11 1/2 x 8 1/2 - copied - 38 pgs
This issue comes with a 7"ep featuring the band Monk House. This issue also features stuff on Ten Foot Pole, Schwartzenegger, GG Allin, UFO's and anti-nazi actions across Europe. It's raw and punk! (HH)
9 Wodlands Ave / Dun Loachaire / Co. Dublin / Ireland

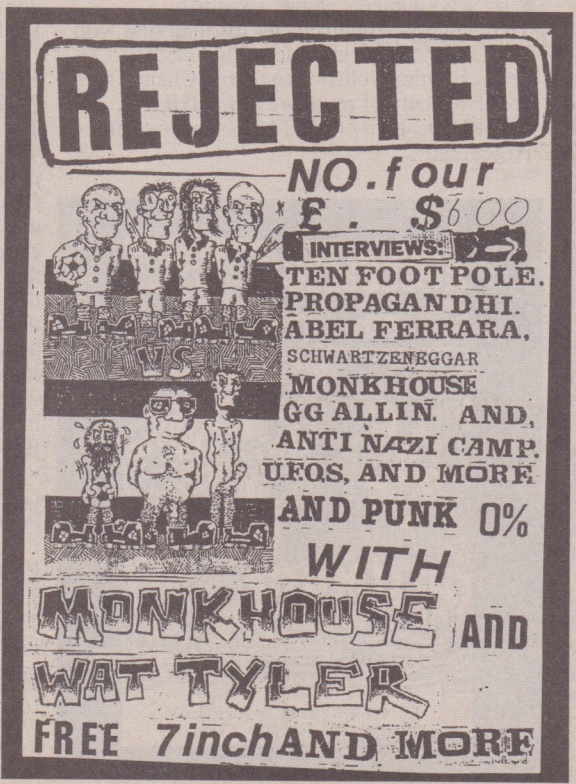
RODENT #5 / $.50 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Ratty writing and collage about being a punk kid in college. Amazing "Puppet Apocalypse" photo spread. Lots of anger in here... apparently largely inspired by those pesky Christians, those jerks. (BA)
Roger Peet / 124 E. College St. / Oberlin, OH 44074

SPINSTERWITCH #3 / $1 or trade
5 1/2 x 8 1/2 - copied - 44 pgs
This zine is angry with no apologies. I have no problems with that. Pages and pages of writing about date rape and abuse and sexism - mostly personal stories...with little attempt to make it accessible to the reader. These issues should never be trivialized, but I didn't really feel this zine had much of a direction. (ML)
Jenni / 3354 Palm Aire Ct / Rochester Hills, MI 48309

STREAMLINE #2 / 2 stamps
8 1/2 x 5 1/2 - copied - 32 pgs
This has opinions on high school, being in a band, drugs, prostitution and more personal essays. Lots of band photos and a boring interview with Unbroken. This kid seems enthusiastic, but I don't agree with his views on homelessness or abortion.

While he says he doesn't think abortion should be illegal, he says that abortion is killing and the idea that a woman can choose abortion as a means of controlling her own life is a form of fascism. It's even worse if you get pregnant through promiscuous sex. Come on - when did all the kids get so straight laced and moralistic? And why am I always reading zines about how wrong abortion is? (MJ)
Ian / 3312 16th Ave. S. / Minneapolis, MN 55407

TAYLOR'S DAUGHTER #0 / 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs
Here's a zine that offers more than a few caustic critiques of the presentr punk scene. While I generally agree with a few observations made here,I think most people who may feel bitter towards certain ideologies leave out the most imoprtant, yet overlooked, element, the human behaviour element. Page after page about how the scene is full of hypocrites, shit talking, etc., and nothing good is saud. When it gets to be like that, then maybe it's time to move on?!? Also inside is a column on RU-48 which is interesting. (MA)
PO Box 471 / Allston, MA 02134



TRUST #52 / $4.00 ppd
11 1/2 x 8 - printed - 68 pgs - German
There are plenty of band interviews: Naked Aggression, Lag Wagon, Garage Fuzz, Loudspeaker, A Subtle Plague and Shellac. There are also lots and lots of record reviews, ads, and gig dates for those touring Europe. Just another great issue of Trust. (HH)
SalzmannStr. 53 / 86163 Augsburg / Germany

TURNING THE TIDE Summer '95 / $3.95
11 x 14 / newsprint / 28 pgs
Very political, very wide reaching newspaper/zine featuring articles on the link between the Militia movement and white supremacist groups, the Oklahoma bombing, and articles by prisoners, to name just a few. This covers so many different issues, that I can't even list them all. Well done and well worth the price. (JW)
P.A.R.T / PO Box 1990 / Burbank CA 91507

UNDER THE VOLCANO #26 / $3 ppd
8 1/2 x 11 - printed - 64 pgs
Cover boasts "Fugazi Photos"... Pretty straight ahead zine stuff with lots of columns including one from Tesco Vee and one from Anthony from Garden Variety (I think). Interviews with loads of bands the main one catching my attention being The Business by Donny The Punk. (LH)
PO Box 236 / Nesconset, NY 11767

UNDERDOG ZINE #12 / $1.00 ppd
8 1/2 x 11 - offset - 48 pgs.
One of the best zines I've seen in a long time. Written by punks, not specifically about punk, it has a really good, clean layout and lots of excellent writing, including a history of the Chicago River, an interview with a phone sex worker, how to sue your landlord, recipes of the stars, and much more. Get this and read it. (JW)
2252 N. Elston Ave. 2nd floor / Chicago, IL 60614

VERA KRANT #13 / $1.50 ppd
8 1/2 x 6 - offset - 31 pgs
Every time this zine comes in for review, all we can do is review the great, full-color layout and neat graphics, because it's all in Dutch and nobody around here reads it, as far as I can tell. Same story this month. There's some stuff about Man Or Astro-Man?, the Boredoms, Fugazi and the Kaisers, as well as what would appear to be reviews and scene reports. Go for it if you feel the urge. (JR)
Oosterstraat 44 / 9711 NV Groningen / Netherlands

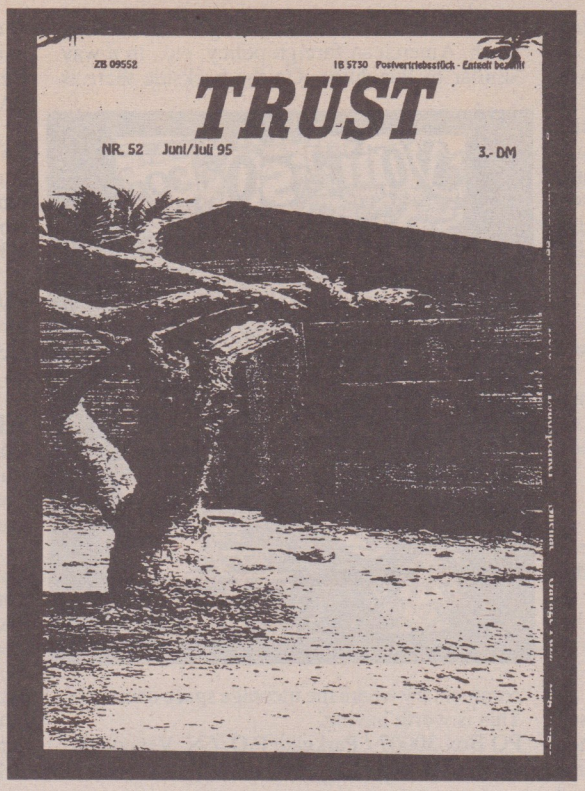
VERA KRANT #14 / $4.00 ppd
5 1/2 x 8 - printed (color) - 32 pgs
This comes with a flexi, so I'm guessing about the price - check the record reviews for a review of that.

Another of the seemingly endless stream of issues - more news of bands coming/going, reviews and whatnot. As always, ace printing... (TM)
Vera Oosterstaraat 44 / 9711 NV Groningen / Holland

VIOLENT WORLD #1 / $2.00 ppd
8 1/2 x 11 - copied - 36 pgs
Although the editor claims the first issue took a long time to come out, it turned out well, which is certainly better than putting out something early and having it suck. Travel stories, tons of live photos, interviews with Luzifer's Mob and Mankind, reviews - the usual zine shit. Off to a solid start..... (TM)
Steve Witzig / SSU Box 2269 / Salisbury, MD 21801-6863

WEEKENDER #2 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
Here lies school, work, weekends, crying in class, stickers, the pit. A cool zine from the South Bay. It's got good down home writing and flavor to it. (SC)
588 Madrone Ave / Sunnyvale, CA 94086

WEEKENDER #3 / $1 ppd
8 1/2 x 5 1/2 - copied - 30 pgs
Spent a lot of time talking to people in high school lately? Me either, but after reading this zine I feel like I have bee talking to all the separatist, depressed punks and losers at the high school I went to. (this is not a compliment) It was interesting to read how to book shows at the Cupertino library, but bad poetry is such a no-no. I realize one might be sad, but no one wants to read your poetry, the prose is bad enough. (JB)



588 Madrone Ave. / Sunnyvale, CA 94086

WIRE #8 / $1
5 1/2 x 8 1/2 - offset - 44 pgs
For years this zine reported on the Northeast BMX scene, and with this issue it has expanded its music coverage to 50%. The riding half has rider profiles, contest reports, and the hot spots in New England, complete with good (and mostly clear) photos. Music-wise, there's tons of record and show reviews and interviews with Down By Law, Skankin' Pickle and Sinkhole. This zine rules, especially if you're into freestyle. Gets me stoked to go riding. (AM)
Kieran Chapman / 37 Baltic St Box 3 / Attleboro, MA 02703

YOU THINK YOU'RE A FAILURE?
#5 / 1 stamp or trade
5 1/2 x 8 1/2 - copied - 16 pgs
Blurry stories (like, the type, man) and blurry photos. The usual, awkwardly written, self-effacing, philosophical stuff. (BA)
Ryan / 6615 Chambers / Cleveland, OH 44105

YOU'RE SO HIDEOUS / $2?
5 1/2 X 8 1/2 - copied - 28 pgs
This is a wacky zine featuring an interview with Armitage Shanks, comics, lots of reviews and DIY surgery. Definitely a twisted sense of humor behind this one. (ML)
Box Zero / 121 Railton Rd / London SE 24 / UK

MORE LISTINGS

ANNEX #5 / 2stamps
NoFX, Steelwool, Samiam, Pegboy, Face To Face, reviews, opinions, etc.
Box 18475 / San Antonio, TX 78218-0475

AUGUST #1 / 1 stamp
This is a one off zine that was done to prove to the editor that there was a summer of '95. The contents are his thoughts on relationships, work, along with words on who he is, card games, Daytona, etc.
Mike / 28-118 East Hall / Gainesville, FL 32612-2801

BACK TA BASICS #3 / $3 ppd
Interviews with EarthCrisis, Cold As Life, Excessive Force, Integrity and Next Step Up.
Rick Healey / 86 3rd Ave / Paterson, NJ 07514

BOAR DOME #5 / 2 stamps
Vandals, reviews, opinions, and a comic.
299 Redd Foxx Rd. / Stamford, CT 06903

BRAMFORD AND ME #2 / 2 stamps
Super Nova, reviews, thoughts, somewhat fun and humorous.
2007 E. 3rd St. / Tucson, AZ 85719

CLONES #2 / 3 stamps
Opinions, cereal reviews, a write up on Bratmobile, an article on horror on television, horror movie reviews, music reviews, etc.
Marc / 5 Bruder St. / Keene, NH 03431

CRASS MENAGERIE #13 / S.A.S.E.
More news and reviews of the latest releases in death meatal, grind, crust, hardcore, punk, etc. Infomrative, and interjectected with a little commentary here and there. Always a good read, and I think it would be cool to see Jeb put together a full zine. Consider it.
356 N. 550 E 23 - 3 / Ephraim, UT 84627

DAS FACHA! #1 / $1.00 ppd
Somewhat chaotic layout, interview with Death Camp Skinny, Scared Of Chaka, Joyride, scene reports, news, etc.
Eric / PO Box 374 / Myrtle Point, OR 97458

DEAD ON ARRIVAL #1 / $2.00 ppd
Very good looking zine with Kill Rock Stars, reviews, fiction, comics, and way too much poetry. But, then again, any poetry is too much poetry.
PO Box 191175 / San Diego, CA 92159

DEMOLITION MAN #1 / $2.00 ppd
This comes in a plastic bag to contain these loose pages of reviews, The Stuntmen, Electric Frankenstein, Wayne Deadly, etc.
109 Jasper Ave. / Margate, NJ 08042

DIAL M #6 / 3 stamps
Bailter Space, Epic Soundtracks, an article on alligator deaths, the Man of the Year, reviews, etc.
9071 Millcreek Rd #1713 / Levittown, PA 19054

DISTURBING THE PEACE #1/2 stamps
Many opinions, reviews, clippings, etc.
9 Fenwick Rd. / Whippany, NJ 07981

DROP BABIES #6 1/2 / $1 and 2 IRCs

Emphasis on being "cool" - namedropping, fashion tips etc...
Wiiija / 130 Talbot Rd / London W111JA / UK

FUCK EVERYTHING #3 & #4 / 2 stamps
Something that wants to be funny, but is mostly kind of 'ehh'. The third issue has a dinner with Green Day, a lot of shit talking, reviews, and a few suicide tips. The fourth issue has words on alternative radio, Blind Mentality tour diary, reviews, etc. Yawn...
PO Box 40521 / Redford, MI 48239

GRAND AMERICANA #2 / .50 cents or 2 stamps
Jettison Charlie, Dead Silence, reviews, Japanimation, etc.
Rodney / 1204 N. L.B.J. #205 / San Marcos, TX 78666

HAMSTER MAN #9 / 25 cents
A cool little mini comic. Hamster man goes to college, goes to Scotland and goes fishing this issue.
Rocco / PO Box 14781 / Chicago / IL 60614-0781

HOOFSIP #10 / $1.00 ppd
The 'techno' issue with Moby, and Senser, along with comics, reviews, etc. But fear not, they still have the punk rock thing happening. For a minute there...
Dan Augustine / 2398 Lee / Utica, MI 48317

HUNGRY MAGGOT #3 / $1.00 ppd
This is the 'Conspiracy' issue with articles on the Illluminati underground bunker for members of the United States Congress, along with reviews, comics and full page art pieces.
836 E. Lee / Tucson, AZ 85719

INDUSTRIAL WEED #1 / $2.00 ppd
Interviews with Fugazi, Spithead, and Pincher Martin, opinions, reviews, etc.
Liam Mulhall / 3 Hillcrest Walk / Co. Dublin / Ireland

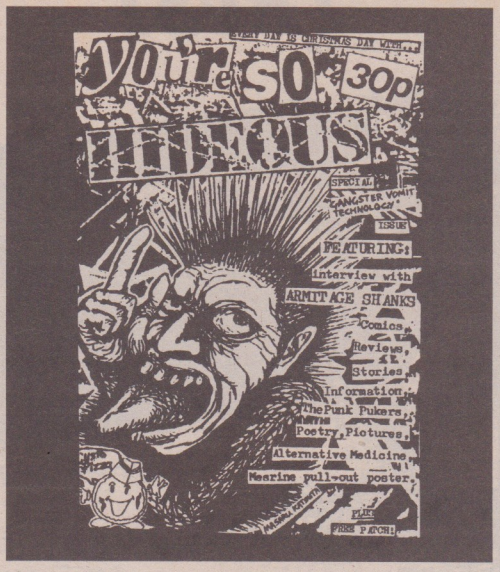
INK AND DESTROY #1 / $1 ppd
Comics, reviews, and a Mykel Board interview.
c/o Billy W / PO Box 39158 / Baltimore, MD 21212

INTY-BINTY #15 & #16 / SASE
Short and to the point... personal rants, local news, comics and reviews.
Tony Binty / PO Box 621 / Grayslake, IL 60030

JOSHUA'S MACHINE #1 / $1 & 4 stamps or trade
Big and fat. Interviews with Shift, Atlas Shrugged and Hellbender fanzine, xeroxed photos and reviews.
2103 Vails Gate Heights Drive / New Windsor, NY 12553

JUST IN CASE #8 / $1.00 ppd
Mailorder catalog of records and shirts for ska, punk, hardcore, straight-edge, etc. Also has a section of zine and record reviews.
PO Box 944 / Canton, CT 06019-0944

JUXTSUPPOSTCARDS #1 / $2.00 ppd
This first set is called "The Smattering", and it includes ten cards commenting on the media, work, Amercican foreign policy, etc., in a way similar to Punchline. On the backside there is



commentary where the message space usually is. This is worth having.
PO Box 30007 / Parkgate P.O. / N. Vancouver, BC / V7H 2Y8 / Canada

LARA GEEK #1 / $2 ppd
Interviews with Abnormal Behaviour and Three Years and Counting, reviews, homophobia, gun control, sexism etc.
4610 Kenningston St / Wilmington, NC 28405

MAKE ROOM #5 / $1.00 ppd
Record reviews, article on Garageshock, The Memphis Garage Fest, and interviews with Impala, and Satans.
Typo / 3118 Keller / Temple, TX 76504

(MY OWN) FANZINE #2 / $1.00 ppd
Reviews, thoughts, stories, clippings, etc.
Daffy Hoenack / 5501 Valley Ln. / Edina, MN 55439

NOISE NOISE NOISE #5 / $1.00 ppd
Interviews with the editor of the Bike Punk Chronicles, Cucumber Lang, Liquid Bandade, The Damned, a comic, reviews and clippings.
J. Medsker / 3277 Pleasant Dr. / Anchorage, AK 99502

NORTH OF BOSTON #3 / $1.00 ppd
News and reviews of all areas north of Boston, as the name implies. Also has an interview with Sinkhole.
Brian Morrisey / 3 Sunset Cir / Littleton, NH 03561

NOTES FROM THE APIARY #1 and #2 / $1 ppd
Humorous writing, stories, comics, tattooing, Satan and a Ramones fetish.
2946 Avon Road / Bethlehem, PA 18017

PANCAKE LANDING #1 / $1.00 ppd
A piece about wanting to kill band nerds, some words on punk things, columns, etc.
127 Woodside Rd. / Sudbury, MA 01776

PARTIAL TRUTH #1 / $1.00 or trades
A comic of loss and regret. Short, but to the point. Interesting.
Derik Badman / 1007 Callowhill St. / Perkasie, PA 18944

PSYCHOTIC KITTEN #1 / $??
Not bad. Personal writing, poetry etc. Pretty funny.
c/o Brian / #257-7495 140th St / Surrey, BC / V3W 6G5 / Canada

PUNKROCK #3 / $1.00 ppd
Plow United, Greedy Bastard fanzine, Dead Ideas, Snap-Her, reviews, and columns.
16 Hemlock Rd / Hartsdale, NY 10530

SHTUFF! #1 / $1.00 ppd
Opinions, fiction, reviews, and a clipping of embalming laws from around the country.
Greg Gartland / 4 Santa Anna Dr / Poughkeepsie, NY 12603

SLAM IT! #4 / 1 stamp
8 pages of opinions. Kisses Ben Weasel's ass.
Josh Rutledge / 4027 Old Orchard Rd / York, PA 17402

SLAPPY #5 / $1.00 and 2 stamps
Interviews with The Crash, The Queers, Scratch Bongowax, reviews, and opinions.
701 Euclid Ave. / Wilmington, DE 19809

SOBRIQUET #3 / One stamp/IRC
A two pager with personal rants and local news.
Joey Jalopy / 40 Quail Run / Long Valley, NJ 07853

SPACE WOMAN #2 / 50 cents or a toy
Local stuff, reviews, recipes, personal writing, crush stories and an anti-poetry diatribe.
1050 14th St / Santa Rosa, CA 95402

SPONGEY MONKEY #1 / $1.50 ppd
Guzzard, Godhead Silo, reviews, work stories, etc.
7974 SE 6th Ave / Portland, OR 97202

TERMINAL USA #1 / stamps or trade
Vitriolic one-pager in the vein of Fuck You Fanzine or Radio Riot. Cool. More of these please.
Jack Shit / 3393 Penn. Ave / Apalachin, NY 13732

THOUSAND YEAR WAR #6 / $1.00 ppd
Opinions, news of what is going on in the world, and a list of things these guys distribute.
PO Box 333 / Stn. E. / Toronto, ON / M6H 4E3 / Canada

UNDERBITE #1 / 3 stamps
The Power Pellets, band photos, record mailorder reviews, etc.
Mike / PO Box 10798 / Honolulu, HI 96816-0798

WHAT'S GOING ON IN MY PANTS? #1 / 1 stamp
All You Can Eat, a bag on Rancid that's hilarious, reviews, jabs at Victory press releases that are funny, etc. Formerly known as Ape Shall Never Kill Ape.
488 Greenbay Rd / Highland Park, IL 60035

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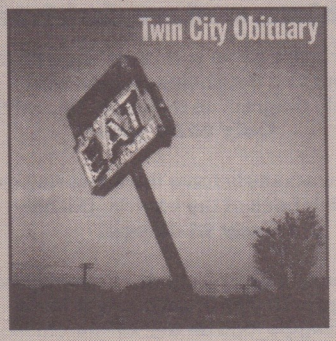
"Sometimes, Dolores all a lonely label's got left is being a bitch..."

Not Rebecca
(JFR108)



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6-song split 7" ep out now

Hullo, hullo, Honest Rev. Norb here, and speaking for my partner Sol Goldblatt at BulgeMart 2000, home o' the hits, I can honestly say that the three-fold 20-megaton nuclear hate grunt on the MEATMEN side of this smoldering slab ("Drugs And Masturbation" "Space Truckin'" & "Shut Up & Suck") is easily one of the most cranium-crushing wads they've shot in recent memory, rendering the BORIS emissions ("True Grit" "Poodle Party" and -- *ahem!* -- "Do The Mimi") almost cute by comparison. All the same, though -- if you're lookin' for a good time to hop the "Rev. Norb Is A Sexist Nazi Pig" bandwagon, I believe the hour may well be at hand. First 500 on bile colored vinyl (don't get your hopes up, schmuck!).

*of course, we're not sexist any more -- we're ultra-super-duper progressive. *Have a nice day! We Luv U!*

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-- Sueno King, Mutant Pop #10

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45s are $3.00 ppd US/Can • $5 US elsewhere
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No fricking checks. No! New CD out, uh, soon.

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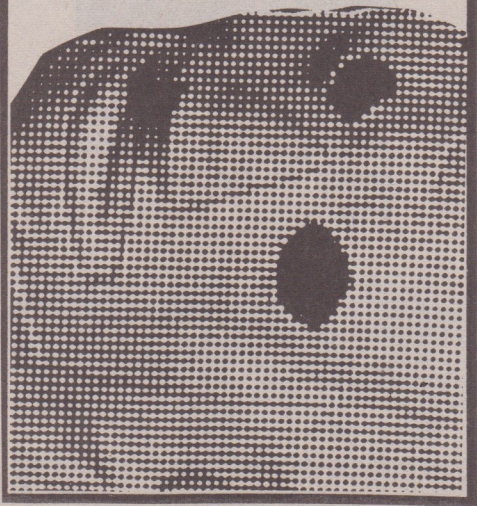

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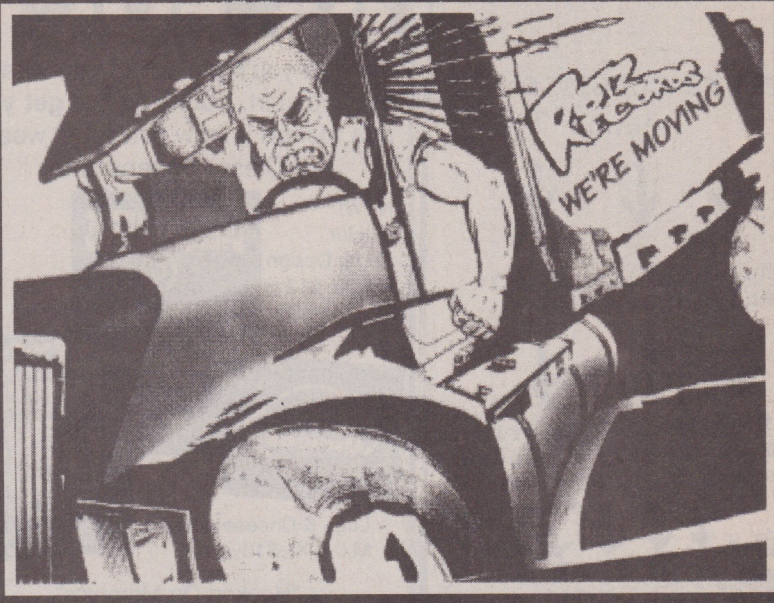

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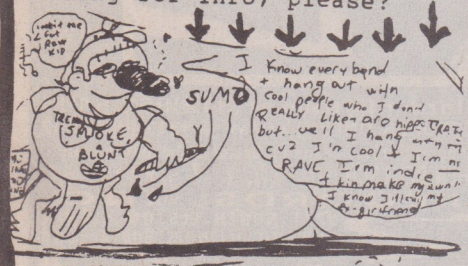

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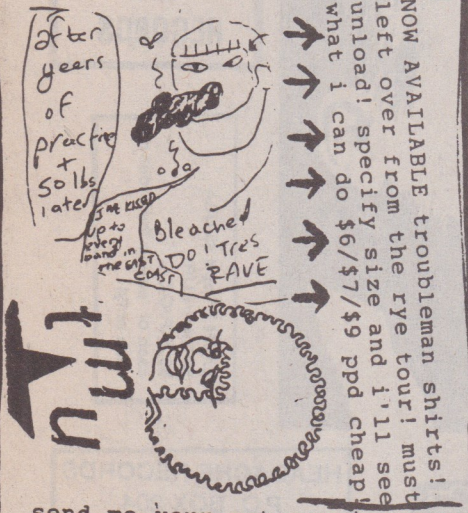

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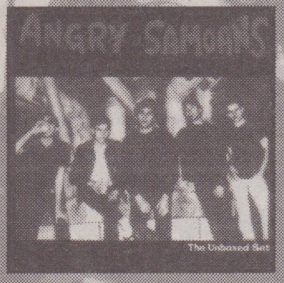

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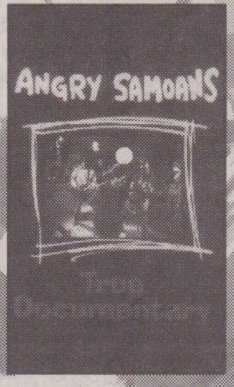

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MAXIMUMROCKNROLL music classifieds

RARE BRITISH PUNK / OI! / H.C. Set-sale 1800+ items. Abrasive Wheels - Zounds. Want-list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 0HS, England. Tel / Fax: (0462) 433089.

LOOKING FOR KILLED BY DEATH. Want to buy or trade: Eat 1st & 2nd, Child Molesters 2nd, Injections, Ice9, Maids, Stiphnoyds, Arson, Fuz, Hitlerss, Sperma, Nasalboys, Dieter Meier 2nd. I collect (US, Canadian, Italian, Swiss). I have Japanese Punk: Stalin Trash, Friction.Crazy Dream, and Japanese hardcore. Write to: Sinzi Yamaguti, 330 Makityou, Hisai City MIE 514, Japan.

INDIVIDUAL SOUGHT TO ACT as booking agent to get gigs in Bay Area/ Nor. Cal, San Diego/ Arizona, etc. For L.A. based hardcore punk trio, The Fixtures. Percentage paid per paying gig. Call Kevin asap (818) 996-9733, or write: PO Box 16283/ Encino, CA 91416-6283

SELLING MY RECORD, tape and T-shirt collection. All kinds of music from the 1960's, 70's and 80's. From funk to Punk. Please send me your want lists. Bob Farrington, 7 Florence Dr. Clark, NJ 07066

TRADE: Kuro-1st flexi, Gastunk-Devil 7", Crow 7"(unplayed), Swankys-1st two 7"s, Gism-M.A.N LP (purple vinyl-w/poster), Anarchy-1st LP, Comes-No Side LP, Cobra-1st 7", V/A Outsider LP, V/A-HC Unlawful Assembly LP, V/A-Punx Cassette Book, and more. Kazuyoshi Kanai, 734-1 Kobeto, Annaka, Gunma, 379-01, Japan.

WANTED: Misfits-any, Anti Cimex-Anarchist Attack 7", Rattus-Khomeni Rock 7", T. Kadet-1st two 7"s, Agent Orange-Your Mother 7", Fix-1st 7", Necros-1st 7", Toxic Reasons-1st two 7"s, Naked Raygun-Flamable Solid 7", Heart Attack-7", Big Boys-Where's My Towel 7", Samhain-Unholy Passion LP (white vinyl), and more. Send your lists to Kazuyoshi Kanai, 734-1 Kobeto, Annaka, Gunma, 379-01, Japan.

WANT TO GET ON A 7" comp? You pay approx. $100 and get 50 copies in return. Send tapes and lyrics to Spock, 112 Rue D'Alemebert, 38000 Grenoble, France. All styles accepted. No rip off. Send a $1 IRC for catalog.

LITMUS GREEN! We've changed our address, to all the people who have written us, please bear with us, we will answer! New address, POBox 5311, Glendale, CA 91221. And yes, the 21 song thingie will be out summer 1995!

AGENTS OF MISFORTUNE: #4 out now. 1-5 are $1 ppd. Bands/zines send good material in for review. 1-3 have interviews with Detonators, Brainstorm, Rickets, Landfill, etc. No ripoffs. Starved and Delirious 7" $3 ppd. Old style hardcore with female vox. Looking for record traders. Please send all mail and material to 16409 SE Division, Ste. 216-138, Portland, OR 97236-1931.

VIDEOS: Over 1000 shows. GG, Queers, Dwarves, Antiseen, Green Day, Screeching Weasel, NoFX, Social D., Dead Boys, Fear, Mummies, Muffs, Meatmen, Insaints, Misfits, Skrewdriver, NIN, Eyehate God, Fugazi, Boredoms, R.A.T.M., Hole, Babes, Lunachicks, L7, Buttholes, Rolling, & many more. Fast service. Priority mail. Write: Merle Allin, 214 E. 24th St. #58, New York, NY 10010. Call (212)889-8334. $1 for XL list.

GG ALLIN: Gas station video. His last performance. Also a list of every live show ever recorded on video. Top quality. Many from the master tapes. Many different GG shirts. All 2 sided. GG Headstone poster & GG singles compilation tapes of rare early records. Fast reliable service. For a list of items write. Merle Allin, 214 E. 24th St. #58, New York, NY 10010. Call (212)889-8334.

THE FIXTURES ARE FOR SALE! "Defect" LP, "Nothing New" cassette, or t-shirt: $8 US/ $10 world ppd. Checks/ money orders payable to: Kevin Huddleson. New CD due late summer, US tour to follow. The Fixtures/ PO Box 16283/ Encino, CA 91416-6283

MEGA-RARE Killed By Death punk & hardcore set sale. Hundreds of original 7"s and LPs: GG Allin, Defnics, DKs, The Freeze, Minor Threat, Misfits, Ed Nasty & The Dopeds, Nervous Eaters, Ramones, Really Red, Boston Not L.A. comp. etc. New stuff every month. Send SASE (long envelope) for list to: Mike B, 159 Emerald St,
Malden, MA 02148.

BULLSHIT DETECTOR 4. The continuance of what Crass records left off. 2 x LP $10ppd. US. Litmus Green-Mother Fuckin Messiah 7" $3.50ppd. US. Send cash/m.o. to Frank POB 90084, Long Beach, CA 90809-0084. Send SASE for a catalog.

EGG SCAB RADIO is a mind exploding tape label specializing in noise hell grind. All releases 90 minutes/ $3. Featuring freaks P.O.E., Nutscreamer, Schnauzer, Sockeye, Goddamnjerks, P.U. and more. Send a cool letter for a catalog. 3329 Torrington, Parma, Ohio 44134.

FOR TRADE: (All originals, No bullshit!); The Gears: Let s go to the beach 7", Maggots; Tammy Wynette 7", The Eat: God Punishes The Eat 7", Crime: Murder By Guitar 7", DOA & Friends: Expo Hurts 7", Freeze: Tourists 7", Bad Religion: Unknown LP, SOA: No Policy 7", La Peste: Better Off Dead 7", Panics: Wanna Kill My Mom 7", Septic Death: Burial 7", Stalin: Stalinism & Romantist & Allergy 7"s, Ambient Noise: Chainsaw Massacre 7", The Dogs: Rot n Roll 7", X: Aspirations LP, Eddie & The Subtitles: Skeletons LP, Widows all 7"s, Eppu Normaali: Poliisi Pamputtaa 7" & Nipa 7", Briard 7"s,Terveet Kadet all 7"s, Ed Nasty & Dopeds 7", Deep Wound 7", Really Red: Crowd Control 7" etc etc Tons more all around the world!!! We trade or sell. (Massive catalogue for $1 / 2 x IRC) Write, call or send fax to: A.A.R. c/o Jukka, PO Box 174, SF11101 Riihimaki, Finland. tel/fax +358 14 721328

WANTS (Original 1st pressings only!); Village Pistols: Big Money 7"(wp $100), Features 7"s, The Star Club: Go to Hell 7" & Frontline 7", Bud Luxford Presents comp LP #1, Fresh Color: Lady Shiva 7" & Punk Partout 12", The Eat: Communist Radio 7" (wp $100), Nubs: Job 7" & Dont Need 7" (wp $60 each), Xterminators 7", Injections: Prison walls 7", Executives 7", P.I.G.Z.: Bloody Belgium 12", Hollywood Squares: Hillside Strangler 7", Freestone: Bummer Bitch 7" (wp $60), Johnnies: Who Killed Johnny 7" etc etc 70 s & early 80 s punkrock from all around the world!?! We trade or buy so write, call or send fax to: A.A.R. c/o Jukka, PO Box 174, SF11101 Riihimaki, Finland. tel/fax +358 14 721328

DS4A DISTRO for a massive catalogue of records, CDs, fanzines, books, baseball caps, tapes, badges, posters, t-shirts, etc. Send $1, or 2xIRC or UK stamps to D.S.4.A., Box 8, 82, Colston St., Greenleaf Bookshop, Bristol, BS1 5BB, Avon, UK.

FOR TRADE (All Originals, No Bullshit!!!); Bad Religion: lst 7", Maho Neitsyt: Mita On Punk? 7", Sillykillers 7", (Impatient) Youth: 1 st 7", Kraut: Kill For Cash 7", Blackmarket Baby: Potential Suicide 7", Controllers: Neutron Bomb 7", DOA: Disco Sucks 7", GG Allin: Blood & Guts 7", G.I.: Make an effort 7", Minor Threat: First Three 7"s, Ideals: High Art 7", Rotters: Stevie Nix 7", Leftovers: Cigarettes & Alcohol 7", Wretched: Finira Mai 7", Star Club: Wakaki Ansatsusha 7" etc etc tons more ALL around the world!!! We trade or sell.(Massive catalogue for $1 or 2xIRC) Write, call or send fax to: A.A.R. c/o Jukka, PO Box 174, SF11101 Riihimaki, Finland. tel/fax +358 14 721328

SLUGGISH TAPES "The future of underground punk rock. Over 100 bands from US and abroad. Cassettes, videos, zines, The reals DIY. 215 SouthLake Dr. Lehighacres, FL 33936. Free Catalog!!!

ANARCHIST, FEMINIST, Situationist, Green, anti-fascists, books, records, tapes, CDs, patches, hooded tops, etc. Get our massive 8 page catalogue $1 ppd from: D.S.4.A., Box 8, 82, Colston St., Greenleaf Bookshop, Bristol, BS1 5BB, Avon, UK.

MORATAHATE, DISCORD, Alternative Tentacles, Crass, Class War, Blurg, Rugger Bugger, Really Fast, Words of Warning, Attack International, Allied, AK, Pressure Drop Press, Noam Chomsky, John Yates, Rollins, Malatesta, Zapatista, the list is endless get it send $1 to D.S.4.A., Box 8, 82, Colston St., Greenleaf Bookshop, Bristol, BS1 5BB, Avon, UK.

DIRT WE HAVE LOADS of new goodies, Dirt/Extinction of Mankind 7" and Scent of the Kill 7"$7 USA $6 Europe £2.75 in the UK Dirt live in Germany LP $14 US $12 Europe £6 UK. Postpaid from D.S.4.A., Box 8, 82, Colston St., Greenleaf Bookshop, Bristol, BS1 5BB, Avon, UK.

CONFLICT COMING soon all the 7"s and videos (Euro, Oz, and UK only), LPs, CDs, and tapes, plus new live LP 24 tracks, official bootleg LP only $14 (USA, rest of world); $12 (Europe), £7.50 (UK) ppd. From D.S.4.A., c/o Box 8, 82, Colston St., Bristol, BS1 5BB, Avon, UK.

RDF-RAGGAMUFFIN statement new LP, studio, weird mixes, and live. A must for all! LP $15 (US/rest of world) $12 (Europe) £7.25 (UK) CD $14 (US/rest world) $13 (Europe) £7.75 (UK) tape $11 (USA/rest world) $10 (Europe) £5.50 (UK) from D.S.4.A., Box 8, 82, Colston St., Greenleaf Bookshop, Bristol, BS1 5BB, Avon, UK.

A.O.S.3.-Diversionary Tactics news LP and AOS3 on a Knight Train 12" due soon from Inna State Records, POB 116, Bristol, Bs99 1JL, Avon, UK. Send $1, 2x IRC, UK stamps for further info.

KNUCKLEHEAD-The classic Ska/punk band from Bath, have a live tape a benefit for Anti-Fascist Action. Send $8 (USA, rest of world) $7 (Europe) £3.65 (UK). Still left the excellent "Go-Go Rockers: 7" $5 (USA, rest of world) $4 (Europe) £2.50 (UK) all ppd from D.S.4.A., c/o Box 8, 82, Colston St., Bristol, BS1 5BB, Avon, UK.

SURE I'LL CARRY YOU STUFF! Send samples and working terms to Sound Idea Distrihution/ PO Box 3204 /Brandon, FL 33509-3204 USA Sound Idea store open now in Brandon, FL. Call (813) 653-2550

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CRASS, CONFLICT, Subhumans, Amebix, Doom, Ex, Zygote, Culture Shock, RDF, Dub War, AOS3, Blaggers Ita, Spitboy, DK's and 1000 more. Send $1, 2x IRC, UK stamps to D.S.4.A., Box 8, 82, Colston St., Bristol, BS1 5BB, Avon, UK.

LIVE & RARE CRAP! Tapes $6: Bad Religion, NOFX, Beck, Fugazi, Melvins, Nirvana, Offspring. Videos $15: Melvins, Nirvana, BR/ Rancid/Dead Kennedys, Green DAy/Neurosis. All include full packaging (most color). Add $2 for postage per order. $1 for catalog with low prices on Tapes, CDs, Vinyl, Maximum back issues, etc: Monolithic Distributors, P O Box 1234 Coquitlam, B.C. V3J 6Z9 (Canada) or e-mail to jjcordeiro.aol.com.

TRADE: I have early Star Club 7", Anarchy 7", Hardcore Unlawful Assembly LP, etc. I'm interested in French and UK punk. I want Guilty Razors 7", Starshooter 7", Machines 7", Fast Cars 7", etc. send 2 IRC's for trade & want list to: Shin Ogawa, 1162-1 Minamioya Machida-Shi, Tokyo 194 Japan.

MR. BLANK IS A TRADE ZINE for any and all music traders and pen pals. Classifieds one dime for two months. Add rates one dollar for 1/2 page for two months. For a copy it costs one dollar, if you don't have a dollar send whatever you have and a .32 cent stamp. This zine will be distributed at punk shows, record stores and mail order. Send contributions of anything to Heckle & Jeckle 27361 Sierra Hwy Space # 185 Canyon Country, CA 91351

STARKWEATHER "Into The Wire" 12"/cs/cd out now. 36 minutes of torture unlike anything you have ever heard before. As brutal as Sepultura, yet more emotional than Lifetime; kind of like stopping to watch the sunset during your worst nightmare. No kidding, kids. "They literally made me want to strangle the person next to me." (Josh/Endless Fight Records). prices: 12"/cs= $6.50/$9/$11 (US/ Canada/World), cd= $8/$9.50/$11 (US/Canada/World) to: Edison, P.O. Box 42586, Philadelphia PA 19101. Distributors & labels write. Worldwide trades are welcomed & your stuff will be distributed by Very. Thanks.

VERY DISTRIBUTION latest goodies: Earth Crisis "Destroy The Machines" lp/cs/cd, Integrity "Systems Overload" lp/cs/cd, Threadbare "Feeling Older Faster" 12 " / cs / cd, Into Another Animal Rights Benefit 7" / cs / cd, Grade lp, Backlash cd, J. Church 10"/cd, Shades Apart lp/cs/cd, Contageon cd, Brother's Keeper cd ep, Beltaine 7", plus lots of other goodies from New Age, Revelation, Victory, Watermark, Bloodlink, Ebullition, Jade Tree, Initial, Lost & Found, Art Monk Construction, Ebullition, etc. Send $1 for huge 40 page descriptive monthly catalog, or $3 for 6 months of catalogs to: Very Distribution, P.O. Box 42586, Philadelphia PA 19101 USA. "This Country's Very Best Mailorder." (Inside Front fanzine, January 1995). Accept no imitations. kids.

INDEPENDENT RECORDS wanted for cooperative distribution, mail order catalogue, CD comps. Distribute/ be distributed. Send CD, cassette or vinyl and a SASE for more detailed info to: Wabbit Wecords/ PO Box 3735/ Wallington, NJ 07057-3735.

WANTED: Gorilla Buscuits-Start Today LP (color only), Jawbreaker-Unfun (color wax), The Hypnotics-Indoor Friends, Social Distortion-1945 7" (XXX), Creamers-Bead Weight Color 7". No Traders!!! Send reasonable prices and list to: Moe!, 1557 Pete Court, Manteca CA 95337.

FUCKED UP TEXAS PUNK ROCK. Sad Pygmy's new CD "Psychic Intestine" Texas style punk/noise/psychedelia. CD's $10, 7" $4. Many more titles. SASE gets you catalog and cool free stickers. Lazy Squid Rekkids, PO Box 52621, Houston, TX 77052-2621.

STRYKNINE AND THE Rat Traps video wanted. Also early Impulse Manslaughter, specifically with Chris Hanley on guitar video wanted. Need band addresses for Pharaohs (AZ) and Little Gentlemen (Philly). Drop me a postcard and I'll get back to you. Craig Hill/ PO Box 987/ San Carlos, CA 94070. Anti-major label rules.

THE FIRST RELEASE by Scherer will be available shortly. It will contain moody songs in a mixture of styles. From straight rock to edgy acoustic ballads in a pop vein (I guess). Look for it soon. For more info write to: Aural Art/ 926 Tappan St./ Forked River, NJ 08731. Please enclose SASE, thanx.

PUNK SHIT WANTED: Screeching Weasel "Ramones" LP, Radioblast 7", Punkhouse 7". Any out of print shit form The Queers, The Vindictives, and any shit from Jack Acid, The Beatnik Termites and The Pink Lincolns. Send list to: Mike/ 413 Federal Dr./ Anderson, IN 46013

THE QUEERS- Rocket to Russia and Shout At The Queers, wanted. Will even settle for a copy. Please help! Kris/ 3716 Lickridge Ln. #5/ Indianapolis, IN 46237

GG ALLIN- Condemned and Destroyed- live (audio)- Bethlehem, PA 1989! Limited release on Blood Enema. Tapes $7 and $1 postage. 45 minutes of total insanity- whole show and free sticker. Well concealed cash only to: Henry/ 524 E. Lancaster Ave., Suite 607/ Shillington, PA 19607, USA only.

HAVE DEATHWISH: orig. 7" w/ Bronson sleeve- for sale. Send offer and SASE to: TR/ Suite 131/ 3720 Washington St./ Boston, MA 02130.

THE KING DIAMOND 2x10" probably doesn't exist, but the Rehabs 7" does. It's available for $4 from: Just Add Water Records/ PO Box 16328/ Spartenburg, SC 29316

DEMOS WANTED of any and all types of punk. Little League Records in Florida will be doing a series of EPs, CDs, tapes and comps. Please write to: Louie/ 217 Edgewood Ave./ Clearwater, FL 34615. Send your demos!

HAVE YOU HEARD OF Boring Sponge? If anyone has any recordings of this New York band or knows the where-abouts of any of its members, please write. The lead singer's name is Richard Clarke, and they recorded a 90 minute cassette demo in 1988. Write to Brownie, 11613 Cantlay St., N Hollywood, CA 91605-3941, USA.

LIVE MUSIC IN SF '83-'87 Cramps, Flipper, Z'ev, A3I, Frightwig, Einstur Neub, Pop-O-Pies, Mutants, Nick Cave, Butthole Surfers, Faith No More, Feederz, Husker Du, Red Kross, and more. Send SASE to: Eric Bradner, 1809 G. St. Apt. B, Sacramento, CA 95814.

EXCUSE ME. I'm a Hole freak and am looking for: "Gutless" +3 tracks UK EP, "Circle 1" split single with Monkeywrench, "Sonic Hole" EP split 7", "Peel Sessions" (hole/b.i.t. EP), bootlegs from: Marquee @ Tralf, Buffalo, NY- oct. 11, 1994, and Academy, NYC-sept. 19, 1994. Please send any info to: Jeannine, 53 Old Mill Rd., Merrick, NY 11566.

ATTENTION BANDS! Italian indy label seeks fresh and original talent for upcoming releases. If you're ready submit demo and press kit to: Karma Tornado Records, Via amendola 10, 20052, Monza (MI), Italy.

BLACK FLAG/MISFITS VIDEO. Black Flag Univ. of Mass/Amherst 1984 pro shot plus Misfits- "Why Be Something You're Not?" 1983 Detroit area cable TV, 105 minutes. Excellent quality TDK-EHG, $20. Jim Russo, Box 2232 Wilkes-Barre, PA 18703.

CANADIAN PUNK- "Punk 1976 to 1979"- music documentary 1991 with Viletones, DOA, Dishrags, Buzzcocks, Vibrators, Clash, more. Plus the Viletones-Toronto 1977 live and Nazi Dog interview. 90 minutes TDK-EHG, $20. Jim Russo, Box 2232, Wilkes-Barre, PA 18703.

THE CURBS- new 7"EP "In The Dark" 4 songs, melodic hardcore. Limited to 500, white vinyl. Still available- "Slacker" 7"EP. $3ppd. US/$4ppd. elsewhere Stickers and patches with all orders! Braindart Records, POB 202, New Almaden, CA 95042.

GUITARIST SEEKS DRUMMER, bassist, and gruff vocalist for gorecore/grindcore outfit. No sexists, racists, or homophobes, but baby seal clubbers are ok. Jackson-area only. Craig Lefteroff, POB 126 Hermanville, MS 39086.

AUCTION: Rattus-WC LP and Rautaa 12", Kaaos-EP, Clak-Aiti EP, Bastards-1st EP and LP, AOF- 'Free' EP, Disorder-Complete EP, and much more. All originals. Bids to: Pasi Hamalainen, Svinhufvudintie, 8 B 17, 00570, Helinski, Finland. (Complete list $1, please).

POOR BANDS Here's your chance. You get 7 minutes on a compilation tape and you designe the inlya card for $15. 200 tapes will be made. This won't be some piece of shit compilation. Send a stamp for more information. Cheap Shot, PO Box 2031, Wylie TX 75098.

PUNK PUNK PUNK ROCK band Fallout, now defunct, but left over records for sale. Only $2 for 5 song, red vinyl 7". If you are into early punk you will dig this. Overseas please add $1. Hit Men Entertainment, PO Box 12023, Roanoke, VA 24022.

CHEAP SHOT mailorder seeks more stuff to carry in the mailorder catalog. Send samples and working terms. Cheap Chot, PO Box 2031, Wylie TX 75098.

HELLO HERE IS the fucking Blu Bus from Italy. Since ages we are producing records of bands of the Italian punk rok/anarchist community. We just released; Kina LP "Nessuno schema...", Mirafiori Kidz 7", Dead Ducks 7", Ariadigolpe", would you like to help us for the distribution? Write or call Blu Bus Via consolata 5 11100 Aosta talt tel.+fax +39-165-26909

WANTED!!! PUSSY GALORE- "Groove Hate Fuck", "Fell Good About Your Body", "Right Now!", "Sugarshit Sharp", and basically anything related to the band. Original vinyl pressings only. Send your asking price to: K. White/ PO Box 6114/ Woodridge, IL 60517

DUOTRON/XERBOT split 7" super limited to 300 copies. Two No Wave spazz-geek bands crank out the hits. Due late June, order early. Coat-Tail Records, POB 1007, Madison, WI 53701. USA.

MAXIMUMROCKNROLL music classifieds

WANTED: "BLAME and Burn" comp 7"; Cringer "Take My Desires" LP, "Caution" comp 7", Mr. T "Everyone's Entitled" LP (disorder) + live 7" (munster); Fastbacks "and His Orchestra" LP + early 12"eps; Jawbreaker/ Jawbox 2x7", Chesterfield Kings 12", Good Grief 7", Screeching Weasel "Happy Horny..." 2x7", "this is Fucked..." comp 7", The Queers (doheney) 7"s. Good Price Paid. Mike Saxton/ 8 Ivan Rd./ West Milford, NJ 07480. tel. (201) 728-1689. Include your phone.

STRAIGHTEDGE AND EMO bands, labels, and zines get in touch because I am doing a distribution and I would love to distribute your release. Send contributions for my zine also. Contact: Matt, POB 7658, St. Petersberg, FL 33734.

PUNK JAZZ NOISE punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise. With a No Wave spritz. Coat-Tail Records, POB 1007, Madison, WI 53701. USA.

LIVE VIDEOS WANTED: Los Crudos, Mohinder, current, Yah-Mos, Born Against, Julia, Merel, Shotmaker, Avail, Jihad, Bikini Kill, Carbomb, and more new shit. Also looking for Evergreen 12" and the first Nirvana 7". Please write to: Uli Rossiger, Ostermannstr. 9, 30171, Hannover, Germany.

DEFINITIVOS 1ST 7" (1980 ex-P.I.G.Z). Have a few mint copies for trade. Need early US and Japanese HC/punk. Filip, Annuntiatenstr. 92, 8000, Brugge, Belgium.

PIPE FULL LENGTH CD. Pipe now available 'Pipe Six Days Till Bellus'. Pipe will tour the west coast in the fall. Pipe Jesus Christ, POB 4971, Chapel Pipe Hill, NC 27515. Pipe $9ppd., free catalog Like Pipe. <cognac@vnet.net> If I could be like Pipe Jesus Christ Stop.

STOOPID RECORDS has moved to LA, where it is even stoopider. Serious inquiries only. Call 213-962-6556. Punk, core, wave, oi. 1975-1985.

FREE DEMO: Month of Sundays-Duh cassette only. Free is a cool 4 letter word. Write to M.O.S., 113 1/2 East 3rd Street, #2W, Rushville, IN 46173. Farmers suck. Thank you, thank you.

THE CYBERMAN 'You're To Blame/It's You I Want' mega rare second single pictured cover from 1979. I have a limited amount of mint copies. $30 cash or 20 pounds UK cash/ stirling I.M.O. registered, ppd. anywhere in the world. D. James, 28 Rymer Road, Croydon, Surrey, CRO 6EE, England.

FOR SALE. Ska/Mod Jam, Madness, Bad Manners, Specials, Selecter, Secret Affair, G.S.N Records, c/o 32 SE Pauls Road, Clifton Bristol, BS81LR, Avon UK. (Send IRC).

FOR SALE. Deathside, Lipcream, Abrasive Wheels, Subhumans, Demob, Rubbela Ballet, Blitz, Oppressed, Amebix, Riot City, No Future, 77 punk. Send SASE/IRC. for new list: G.S.N., 32 St. Pauls Road, Clifton, Bristol, BS8ILR, Avon UK.

PLAINFIELD records five 7", one 12' and a C.D.! out now circus bogus/plainfield 7"split only 200 made color vinyl hand silk screened and numbered. also a new single on dale crover records. write for info p.o. box 16191, s.f. ,ca.94116

FOR SALE-Sub Pop singles club 7"s from Aug. 90-July 92. Including Unsane, Poison Idea, Unrest, Shonen Knife, Sonic Youth, and the Tad and Soundgarden bonus issues. Also, the Let Them Eat Jellybeans! comp. and the Peace/ War comp. Write to: Jen, 130 N. Hancock St. #206, Madison, WI 53703.

NOFX AND BAD RELIGION LIVE-new bootleg company putting out punk boots! NoFX with Bad Religion live bootleg of European tour on a studio recorded audio cassette with full color picture sleeve. 21 songs (60 min.) Excellent quality, plenty of copies, and free random vinyl to the first 2 orders! Just &8 ppd. Cash or money order: Jeremy, 856 Mellowood Ave., Orlando, FL 32825.

BANDS - SEND US DEMOS, 7" or tapes for all distribution. Non-profit, you get all money if product sold. Not a rip-off!! We do a mail order catalog thing. D.I.Y. bands only, but any style. We will put you on a up-coming comp. If stuff is cool. Home Aid Productions/ 2706 Pioneer Ave./ Pittsburgh, PA. 15226-2034. Keep d.i.y. alive!!!!

NOW AVAILABLE: The Connie Dungs/ Tugboat split 7" $3.00. 2 obscure snotty pop punk bands (a'la the Vindictives) from the sticks of KY. team up to the release the catchiest shot of pop punk this side of Berkeley. Only $3.00 ppd to: Smalltown Kids Records/ P.O. Box 292/ Lexington, KY. 40584-0292. P.S. Sally Strugglers 7"s still available(see review MRR #142)!

OUT OF PRINT! Discount prices on punk/ powerpop/metal cassette and cd cut-outs and overstocks! Cool major and major indie cassettes 3/$11.00, cd's $4.99-11.99. Stamp brings latest free flyer/catalog thing and gets you on the mailing list. Low prices, fast friendly service! Write: Infernal Racket/ Studio 157/ P.O. Box 443/ Owosso, MI 48867-0443. (Overseas please send 2 IRC's).

OPERATION IVY LOST DEMOS- and free vinyl too. Limited Edition professional bootleg audio cassette on a studio recorded tape with full color picture sleeve. 29 songs includes demos, unreleased, outtakes, and live stuff. Excellent quality, plenty of copies, and free random vinyl to the first 2 orders. Just $10ppd. Cash or money order to Jeremy, 856 Mellowood Ave., Orlando, FL 32825.

TEXAS PUNK: 'Are We Too Late For The Trend?' LP (hyper rare1979 ESR compilation with Vomit Pigs, Nervebreakers, Plastic Idols-still sealed) $75. NCM 'Ultimate Orgasm' $20 and 'Quick to Compliment' $12, Nervebreakers 'Girls' (blue) $15. USA postage $2. EV stuff available (postpaid): Satans EP $4, Huns LP $8, Authorities LP $7. Ryan Richardson, POB 49984, Austin TX 78765.

DOO RAG - THELONIOUS MONSTER - Looking for concert videos, bootlegs, flyers, or whatever, any quality. Also looking for MDC, Americas Hardcore, Beck, Doggy Style, Ill Repute, Dr. Know, and any videos from Fenders Ballroom in Long Beach, CA. Will pay cash or trade for ??? K. Stig/ 12591 Kensington Ln./ Apt. #1/ Garden Grove, CA

COAT-TAIL CATALOG: 001: No Safety/Flying Luttenbachers split 7"-out-punk-jazz spasms ltd. to 500, 40 left. 002: Gneissmaker, Jackwacker, White-hand splattered, ltd. to 1000. 003: Sixty Second Comp. 7"-10 groups, 60 seconds each. Don Caballero, Flying Luttenbachers, Elliot Sharp, Zeena Parkins, Chris Cochrane, Duotron, more. POB 1007, Madison, WI 53701. USA.

VINYL FOR SALE: Asta Kask, Mob 47, No Security, Krunch, Rude Kids & 200 other Swedish new wave/punk/hc 7". Send IRC for list. Wanted stuff with Social D., Angry S., Snuff. Buhlin/ Sandbacka V. 22E/ 903 46 UMEA/ Sweden

ANGRY POONTAANG RECORDS is seeking hc & punk bands for compilations. Also, seeking bands of all types ("alternative", industrial, metal, etc.) for other compilations and possible signing. All accepted submissions will receive copies. Send demo kit to: Angry PoonTaang Records/ Mr. John/ 1013 S. Des Plaines Ave. #201/ Forest Park, IL 60130-2173. Zines, send info to receive review copies.

MIND DISEASE VIDEO compilation #1 - featuring Decry, Power Assault, The Exploding Fuck Dolls, Patient 29, & Gadnium. 1hr 15 minute video. U.S. send $18.00 (shipping included)/ overseas $23 ppd to: AVC c/o John/ 225 Pelayo #B/ San Clemente, CA 92672

VIDEOS: OVER 1000 SHOWS. GG. Dwarves, Screeching Weasel, Fear, Misfits, Skrewdriver, Green Day, Social D., Jesus Lizard, NoFx, Ramones, Muffs, Hole, Fugazi, Meatmen, Buttholes, Babes, Karen Black, Rancid, Operation Ivy, Jawbox, Dickies, Germs, GBH, Lunachicks, Dead Kennedys, Sex Pistols, Danzig, & many many more. Fast service. Write Merle Allin/ 214 E. 24th St. #5B/ New York, N.Y. 10010. Call (212)889-8334. $1.00 for xl list.

GG ALLIN: GAS STATION VIDEO. His last performance. Also a list of other GG videos. Top quality. Many from the master tapes. Many different GG shirts. All 2 sided. GG headstone poster & GG singles compilation tapes of rare early singles. Fast reliable service. For a list write: Merle Allin/ 214 E.24th St. #5B/ New York, N.Y. 10010. Call (212)889-8334.

SOUND IDEA DISTRIBUTION—Send $1 US, $2 foreign for current catalog. Send samples and working terms. Store open now in Brandon, FL. Sound Idea/PO Box 3204/ Brandon, FL 33509-3204 USA Call(813) 653-2550

BOOTLEGS, BOOTLEGS, BOOTLEGS! in the Sound Idea catalog. Send $1 US or $2 foreign for current catalog. Bootleggers get in touch. Sound Idea Distribution/ PO Box 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! (813) 653-2550

T-SHIRTS, RECORDS, VIDEOS, CDs and more! Send $1 US or $2 foreign for current catalog. Send samples and working terms for consideration. Store open now! Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA Call (813) 653-2550

JAPANESE AND EUROPEAN LABELS: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send wholesale prices. Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! Call (813) 653-2550

CRIPPLE BASTARDS one sided, green & black on white t-shirts, L & XL. $11-US/ $12-Can & Mex/ $13-world. Katastrofialue one sided white on black t-shirts, L & XL. $10-US/ $11 Can & Mex/ $12 world. Katastrofialue 7" & Cripple Bastards/ Preperation-H 7" out soon. Cash or money order to: M. Castro/ PO Box 2331/ Land o' Lakes/ Florida/ 34639-2331/ USA.

MAXIMUMROCKNROLL music classifieds

BOSTON H.C. TOE TAG "Salui" 7", Bratface/ Outcold 7", STP 7", Toe Tag "Reality" CD + cassette. All 7"s $3ppd US, $4 world, cassette $5ppd US, $6 world, CD $10ppd US, $12 world. Boston's Finest, PO Box 58, Boston, MA 02134

RARE BRITISH PUNK/OI!/H.C. Set sale 1800+ items, Abrasive Wheels- Zounds. Want list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts, SG4 0HS, England. Tel/Fax: (0462) 433089.

WANTED: S.Weasel-Ramones LP, split 7" with P.Lincolns, Vindictives "Partytime" 10" or 2x10", Vindictives-Ramones LP, any out of print/hard to find stuff from S. Weasel, Vindictives, Queers, and P. Lincolns. Will pay top dollar. Send list and condition and price to Jay, 10 Canterbury Way, Merrimack, NH 03054.

SALE: Buzzcocks: 'Harmony' 7" $6, Chelsea 'No Escape' $10, Cramps: 'Gravest Hits' $7, 'Songs Lord' $7, 999: 'Concrete' $6, 'Biggest Prize...' $6, Broken Bones: 'Picture Disc LP' $10, Alien Sex Fiend: 'Brain' LP $7, Dickies: 'White Satin' 7" $7, Meatmen: 'Juggernaut' $6, 'Superbikes' $7, SNFU: 'Fish' $6, 'Stick' $6. Public Image: 'First Issue' $8. SASE to POB 865, Agoura, CA 91376.

UK PUNK FROM SHEFFIELD, England. Punk the way it was meant to be. W.O.R.M. (Pray TV/F.U.C.K) 7" record (white vinyl). Only $3ppd. Peer Pressure Productions, 4023 Lucerne Drive, Huntsville, Alabama 35802. USA.

2000 AD, THE END? Ides of March publishing non-profit release. Full length s/t CD by Virginia Beach hardcore band, Words a Game. $5ppd. for 9 songs. Cash/m.o. payable to A. Burger, 50 Lexington Ave., Suite #197, New York, NY 10010.

THE FLANNEL TUBS! Bill and Hillary go to a bar and there's a bloody mess at the train tracks. All this in 7" of the worlds only psycho hillbilly squaredance punk band. The Flannel Tub's Deathtrain/Bill and Hillary 7" is only $3ppd. from Angry Poontang, 1013 DesPlaines, #201, Forest Park, IL 30130. You have never heard anything like it.

BILL AND HILLARY hang out in Wicker Park while the Deathtrain makes a mess. Psycho hillbilly squaredance punk from The Flannel Tubs on Angry Poontang, 1013 DesPlaines, #201, Forest Park, IL 60130. It's 7" for $3ppd. Get it!

VIDEOS! PAL/NTSC Top quality! 7 Seconds, Agnostic Front, All, Bad Religion, Born Against, Breakdown, Life Of Agony, Coffin Break, Dag Nasty, Descendants, Down By Law, Gorilla Biscuits, Instead, Jawbreaker, Judge, Madball, Minor Threat, Murphys Law, OpIvy, Indecision, Ratos, RIP, Slapshot, Superchunk, Uniform Choice, Warzone, Youth Brigade, YOT + more! list $1 DeMattia 8 Haddon Road Hewitt, NJ 07421 (201)8534420.

16 YEAR OLD DRUMMER looking to form a punk band. I'm into bands like F.Y.P., the Vindictives, Avail... I also like to watch Star Wars and Twilight Zone. Please write or call me at 779-0700, or Brian Hamlin, 17114 Shady Lane Dr., Morgan Hill CA 95037.

CHEAP CD COMP from ND: Godheadsilo and 16 others! Also dbl 7" in cloth drawstring bag only 500 with 6 bands. $5 each or both $8 ppd US. Add $1 Can, $2 overseas. Bigblock, 1418 4th Ave. N. Fargo, ND.

VIDEOS! PAL/NTSC Top quality! Alice Donut, Buzzoven, Chaos UK, Conflict, Brutal Juice, Dirt, Disrupt, Exploited, Fear Factory, Fugazi, Helmet, Jesus Lizard, Jon Spencer, Kraut, Lagwagon, Marilyn Manson, Mummies, Nofx, NBT, Pennywise, Pink Lincolns, Primus, Queers, Quicksand, Replacements, Rancid, Rorshack, Screeching Weasel, Sebadoh, Shelter, Sheer Terror, Samiam, Ween, + more! list $1 DeMattia 8 Haddon Road Hewitt, NJ 07421 (201)8534420.

VIDEOS! PAL/NTSC Top quality! Babyland, Bordoms, Chem Lab, Cop Shoot Cop, Current93, Death In June, Dead Can Dance, Front Line, Godflesh, CCCC, Hawkwind, Jon Spencer, KMFDM, Klinik, Leatherstrip, Merzbow, Ministry, NIN, Nick Cave, Pain Teens, Clock-DVA, Pigface, Residents, Skinny Puppy, Stereolab, Swans, Test Dept., Whitehouse, Velvet UG, Zorn, +more! list $1 DeMattia 8 Haddon Road Hewitt, NJ 07421 (201)8534420.

VIDEOS! PAL/NTSC Top quality! 7-Year Bitch, Babes, Bikini Kill, Boss Hog, Brood, Bratmobile, Cyclesluts, Diamanda, Ethyl Meatplow, Flanders, Free Kitten, Friggs, Royal trux, Genitortures, Hole, Huggybear, Insaints, Karen Black, L7, Lunachicks, Lush, Lydia Lunch, Muffs, Nymphs, Pandoras, Pork, Runaways, Shonan Knife, Trashwomen, Supersnazz, Tiger Trap, Voodoo Queens, Woodpussy, +more list $1 DeMattia 8 Haddon Road Hewitt, NJ 07421 (201)8534420.

WHAT DO YOU GET when you cross a forty with an AK-47? Kill the Hippies! Pogo in a puddle of vomit, anarchy, punk rock from Ohio. So punk, they bleed safety pins. Send four bucks for their super nice sixty minute greatest hits tape. Noah Lyon/ 67 Barclay Rd/ Clintondale, NY 12515

VIDEO GG ALLIN, Bad Brains, Beastie Boys ('95 an earlier), Bikini Kill, Born Against, Circus Lupus, Dag Nasty (1st show), Dead Kennedys, Fear, Fugazi, Godflesh, Hoover (1st show), L7, Makeup, Meatme, Mighty Mighty Bosstones, Misfits, Nation Of Ulysses, NoFx, Operation Ivy (1st show), Plasmatics, Ramones, Rancid, Rites Of Spring, Rollins, Samiam, Screeching Weasel, 7 Seconds, Sunny Day Real Estate, Weem John Zorn and hundreds more. Send 3 stamps or a buck for a list. Joe Hunter Po Box 5129 Beverly Hills, CA 90209

VIDEO WANTED Jeff Buckley, Taodies, James Brown, Parliament/ Funkadelic, Daisy Chainsaw, Foo Fighters, Schoolly- D, Geto Boys, hagfish, Brutal Jiuce, Ohio Players, Oasis, and Verve. Joe Hunter, PO Box 5129 Beverly Hills, CA 90209. Torsten Meyer of Germany, I lost your address, write me and I will send a new list.

LUSH IF ANYONE purchased or traded for a Luish video from the Botton of The Hill in San Francisco, CA 1994 from Karl Umrigar of San Francisco I will trade (or possibly pay) for a copy.If you purchased anything else from him, write also. Joe Hunter PO Box 5128 Beverly Hills, CA 90209

TOADIES WANT anything and everything relating to this band, video, audio, flyers, posters, promos, articles etc. Will trade 9or pay in some cases) Joe Hunter PO Box 5129 Beverly Hills , CA 90209. Pick up "Rubberneck" and see the light.

VIDEO FOR TRADE: Resist, Defiance, Battalion of Saints, Detonators, China White, Apt. 3-G, G. G., Wipers...old punk HC/ Psych/ etc. Write or call. Ward Young c/o 3206 S.E. Rex. Portland, OR 97202. (503) 223- 0536

I WANT "DISCO GODFATHER" movie poster, James Brown and Parliament/ Funkadelic show posters and flyers, Schoolly- D and Jesus Lizard Kozic posters, LL Cool J shoes (suze 10- 11), Saturday Night Fever cologne and Japanese imposrt Alissa Milano records or CD's. Joe Hunter PO Box 5129 Beverlty Hills CA 90209

SERIOUS COLLECTORS of Punk and Wave 1975-85. Stoopid Records open in Hollywood. Appointment only. Call (213) 962- 6556. Mail Order. Send detailed want list to 1745 No. Wilcox Ave, Hollywood, CA 90028 USA

WANTED! Bands for upcoming UK Subs tribute compilation. Bands please send a high quality recording of your Subs cover plus a small band biography, and a black and white photo to: Hit and Run Records, c/o Murf, 4220 22nd Ave., Kenosha, WI 53140, USA The deadline is November 30th, 1995. P.S. Fastbacks and Demolition 23. Please contact me.

LOOKING FOR BANDS for a 7". Send tape, whatever, with lyrics. Still available It's all about flexi (Phleg Camp. Sleeping Body, Stand Up, Lazy Susan) $2 Innebraska comp tape 10 songs (Sideshow, Slide, Bamboozle, Backwood, and FOH) $3. Also send for a list of other stuff I have. Brian Tontegode Familyman Records, 4007 Lindsey Circle, Lincoln, NE 68524-1030.

DESPERATELY SEEKING MUSIC: Suckdog vinyl/CD's + Rollerderby back issues. Johnny Thunders bootleg CD's. Aztec Camera "Love" & "Knife" CD's. Psychodrama. Bill Ward "Ward One" CD. Television, celebrity & novelty records. Frank Tovey. Tiny Tim. Mel Lyman. 544 Braxton Blvd., Fayetteville, NC 28311.

WANTED-Any videos, zines, photos, audios that have Confront, Integrity, Bowel, Die Hard, Project X, YOT, Gorilla Biscuits, Moondog, Ringworm, Slayer, Straight Edge Youth, or Star Wars toys. Contact me if you have any. Grey Matter Records, 291 Butternut Ln., Berea, OH 44017.

THE DAMNED, "promo poster" for 1st 7", New Rose/ Help (original line-up) $10 ppd. tubed. Screwdriver, poster, promo for "All Screwed Up" lp, $10 ppd. tubed. Unnatural Axe, 7", Tonight We Fight/ Three Cord Rock $10 ppd. Cash or money orders only to DG, PO Box 46881, Mt. Clemens, MI 48046, inquiries SASE.

WANTED: LIVE AUDIO AND VIDEO of The Cure, Joy Division, Pavement and The Pixies. Seeking only high quality soundboard tapes, audience boots or dat's. Send show info and price to Tony/ 513 S. Conner/ Porterville, CA/ 93257

VIDEO FOR TRADE: BIG BOYS, Bobby Soxx, Dot Vaeth, Hates, Huns, Judys, Legionaire's Disease, Loco Gringos, Nervebreakers, Normals, Really Red, Rev. Horton Heat, Scratch Acid, Telefones, Three on a Hill....My wants are concert fliers/ posters 1950s - 1990s. Axis Records/ Box 33033/ Austin, TX/ 78764-0033. (512)445-6423. Calls preferred! P.S. I also have for sale/trade records by the above bands.

FEAR - I LOVE LIVIN IN THE CITY/Now You're Dead/ Fuck Xmas 7". Out now. Repress of 1st and 2nd 7"s in full. Why pay hundreds like we did. Don't pay much coz plenty made. Look around with those who advertise selling boots.

MAXIMUMROCKNROLL music classifieds

SELLING MY RECORDS to make records, starting a studio. Thrash Till Death comp $15, What the Hell's Jazid comp w/ Friction, Stalin. $15, SOB/N. Death flexi (red) $30, SOB-Thrash night $20, Vomits-Death on the Beach $20 flexi, Waltz-Vanish flexi $25, GISM-Anarchy & Violence 7" $25, Victorious- $25. Peace comp 2x1p w/ book $20. All prices ppd in US. Randy Lancelot/ 1902 N. Milwaukee/ Chicago, IL/ 60647.

FOR SALE-Snapcase-&' blue; E Crisis- "All..." 1st press; Backlash- "Don't Count.." (The New Start Record 007) promo cover on gold w/poster; Kurbjaw 7" red; Slugfest- blue; Naked Angels "Real Hardline;" Wide Awake "The End" 1st press, Spazz 7" 1st press (Slap #16); Nirvana- "Sliver/Dive" aqua. Spawn "Malebolgia" toy, Thrasher w/ Danzig cover. Looking for: Confront- "Payday" test-press, swirly, and pink, also blue sleeves, Project X 7" w/zine, YOT, GB, Quicksand, Moondog items, Schism and Crunchface zines, orig Misfits records and orig. Star Wars toys. Make offers to Records, 291, Butternut Ln., Berea, HO 44017. Send SASE.

FOR SALE-Integrity: "In Death Shall You Know Love" 4-song tape (20 made), "Harder They Fall" demo, "Kingdom" demo, "In Contrast..." yellow or test press, "120 Days of Sodom" 1st press/ sleeve or test-press, 1st gray shirt on Victory, 1-of-a-kind hooded sweatshirt, "Those..." 1st cover shirt; Confront- "Payday" orig press 1990, demo, cass, discography (40 made); Ringworm- "The Promis" orange or test-press, 91 demo; Bowel demo; Face Value- "Coming..." clear, "Loud" red, "Price" swirly. Cont. next ad...

VERY DISTRIBUTION: WE CARRY lots o'good shit from labels like Revelation, New Age, Victory, Watermark, Ebullition, Blooklink, Initial, Art Monk Construction, Doghouse, Lost + Found, Jade Tree, Desperate Fight, Conquer the World, Overkill, Wreckage, Excursion, Harvest, Old Glory, & lots more. Fast service, huge selection, & low prices. Send $1 for our 40 page descriptive monthly catalog to: Very/ POB 42586/ Philadelphia, PA/ 19101/ USA. Accept no imitations, kids.

STARKWEATHER "Into The Wire" 12"/cs/ cd out now on Edison Recordings. Beautiful, yet brutal. Hauntingly poetic lyrics set to a soundscape of terror. More emotional than Lifetime, but heavier than Sepultra. Seriously. 12"/cs =$6.50/$8/$11 (US/Canada/World), cd = $8/$9/$11. To Edison/ POB 42586/ Philadelphia,PA/ 19101/ USA. Labels: Write for trades. We'll take large quantities for your stuff.

HEY PUNK!! XXX Smut has a new 15 song puke rock demo out now!!! Send $2.00 to: XXX Smut, P O Box 33, Milmine, IL 61855 USA. Die screaming or buy it!!!

PUNK RECORDS for sale or trade. Please write for free huge list. Includes many rare 7" records like Misfits, Dwarves, Discharge, Danzig, Meatmen, Stikky, Capitalist Casualties, SNFU, Schlong, Government Issue, Operation Ivy, and more. Paul Holstein, 6759 Transparent, Clarkston, MI 48346. CDs, posters, zines, photographs, and other stuff too.

I AM LOOKING FOR an original pressing of Throbbing Bristle's "Second Annual Report" (pre-Warner Bros., only 785 made!). Also seeking Isaac Hayes' soundtrack to "Shaft". Must be vinyl! Will pay in cash. ZBZ, 5611 Crestwood Pl., Madison, WI 53705.

NEW INDIE SEEKS ARTISTS: Seeking underground reggae, hardcore, hip hop, and punk for release this year. New York's D-10 Hard Recordings has excellent distribution through Dutch East, Recolver, and Lost & Found (Europe). Send a demo, short bio and photo to: D-10 Hard Recordings, 305 West 28th St., New York, NY 10001, 10th Floor-peace.

PROFOUND EFFECT debut "Lashing Out" featuring members of Warzone, Yuppicide, No Redeeming Social Value, Deadearth and Die 116. New York's heaviest new shit hits the streets June 1 through D-10 Hard Recordings, Dutch East India, and Lost & Found Records (in Europe). Check it out!

SKA LP SALE: Gangster Fun-Come See Come Ska $9, NY Citizens-On The Move $8, Riffs-Who Wants It? $12, Shot Black and White-Understand $12, Cash only. No rip offs. To: Martin Munoz, 642 South Evergreen Avenue, Los Angeles, CA 90023.

MISFITS, SAMHAIN, DANZIG, Vandals, Kiss, Etc. Videos. Lots to choose from. Low Prices. Send SASE for a list. 1745 Summerfeld Avenue, Santa Cruz, CA 95062. Also Schlep Comix. Avail, $1 for 3 issues. (funny stuff) Strips Avail for fanzines. Cash only.

BLEEDING VELVET Octopus mag is looking for music to review: gothic, industrial, punk, noise, ska, surf etc. (any format ok). Zines, chaps, books, and comix wanted too. Drivers Side Airbag mag needs weirdo mutandis writing and artwork for upcoming issues. Free copy upon publication. Send SASE with material or for a catalog. Undulating Bedsheets Productions, PO Box 25760, Los Angeles, CA 90025.

DAMAD / IN/HUMANITY "Rehearse for the apocalypse" split 7". Just a few left! "Unforseen Disasters" 7" comp. with In/Humanity, Quadiliacha, Initial State, Damad, Blownapart Bastards, and El Toro finally repressed! $3 ppd N. America/ $5 world or both for $5 N. America/ $7 world. MO's payable to Pat Mathis. Unsettled 7" out soon. Write for wholesale. Send stamp for distro catalog. Passive Fist, PO Box 9313, Savannah, GA 31412 USA.

MORE STUFF: CRIME- SF Doomed live lp $15, Germs- Rocknrule live lp $25, What we do is Bootleg $12, GI (2nd press) $12, Society Dog-Leash 7" $20, Howard Werth-Obsolete on Dangerhouse $12, Poison Idea-Dream 12" sealed $15, Red Scare lp sealed $15, X(Aussie)- and more lp $25, Saints-Prehistoric sounds w/ inner sleeve $20, Lip Cream - Kill Ugly Pop lp $50. Randy Lancelot/ 1902 N.Milwaukee/ Chicago, IL/ 60647.

STILL MORE: BEST OFFER: Bad Brains- Rock Test, Circle Jerks- Wonderful, Autoed by band, ENT/KLF - 3am Eternal 12" (mega rare, pulled by KLF), Subhumans- Split Vision Test, PTV-Themes 3, Dreams less Sweet lp, High Jack promo 12" autoed by Gen & Alaura, Youth Brigade(LA) - 1st lp. Might trade for Microphones, etx and some vinyl. Randy Lancelot/ 1902 N.Milwaukee/ Chicago, IL/ 60647. See other ads.

VIDEO/AUDIO shows for trade or sale. Barkmarket, Blake Babies, Citizen Fish, Clutch, Earth Crisis, Fugazi, Gorilla Biscuits, Juliana Hatfield, Misfits, Mr. Bungle, Operation Ivy, Orange 9mm, Quicksand, Samhain, Seaweed, Subhumans, etc. Traders send list, others just write for mine: Jaret/ 8652 Lyonia Drive/ Orlando,FL/ 32829. Looking for With Intent, Flop, Polaris, Civ, Violent Femmes, Groundwork, Frodus, Downcast, etc.

1,000 MOSTLY 80'S MOSTLY hardcore mostly usa, italy, finnish, japan, brazil lps and 7"s, set sale list. All excellent condition. Just write for list. Also BCT 60 minute tapes all hardcore 81-86. Chrisbct/ POB 16205/ San Diego, CA/ 92176

BANDS: I'm trying to put together a comp tape of punk/ pop punk bands from all over. Also doing a cover song tape. Please send demos or anything you have, sound quality is not important. All bands that contribute will receive a free copy. Thanks. Ryan, 141 Ringdahl Ct. #3, Rome, NY 13440. Anything sent will be greatly appreciated.

CONTRARY TO POPULAR BELIEF (or at least MRR #145), the John Merrick Simpaticopacetic 7" ep ("sounds like Samiam through a fuzzbox") was not mastered weakly and the volume does not pop in and out. The record has one playful volume boost after the clean intro to the first song. The record is three bucks here and five there. SASE for catalog, bizzong huffer. Game Two/ 11902 Lanner Place/ Laurel, MD 20708.

HELP!! LOOKING FOR A COPY of Brit punk band "Cyanide" self titled lp, also stuff by the "Magnificent," the "Midnight Cruisers", "Running Dogs". Call David at (512)251-6216 or 2303 Quietwood Dr./ Austin, TX/ 78728

NEW YORK DOLL LOOKING for a Kiss rare 1973 documentary b&w, vat quality plus Don Kirshner 1973 appearance and various Heartbreakers live shows. Exquality TDK-EHG $20. Jim Russo/ 7314 Rockwell Ave. #2/ Philadelphia, PA/ 19111. Money order please!

JOHNNY ROTTEN VIDEO! Lydon on Conan O'Brien 1993, Sex Pistols Italian video music special 1993, PIL at Gilde+sleeve's, NYC 1980, Rock of the 80's, various Much Music Network clips. 2 hrs. $20. Jim Russo/ 7314 Rockwell Ave. #2/ Philadelphia,PA/ 19111

WANTED: AGNOSTIC FRONT, Y.O.T Madball, Born Against, Propapgandhi, Pinhead Gunpowder, Rites of Spring, Circle Jerks, Gorilla Biscuits, 88 Fingers Louie, Crimpshrine, Minor Threat, Devil Dogs, Fifteen- T-shirts, patches, stickers, or music. Aaron / 932 5th Ave. / Grafton, WI 53024

HELP! MUSIC, ORIGINALS/dubs, videos, by the following: Insaints, Diesel Queens, Lunachicks. Need these shirts: Lunachicks, Unamused, Swingin' Utters, Oi Polloi, D.I., Spitboy. Music lists to increase my library of free originals. Addresses and ads to order or help by copying. Will provide tapes and postage. Patricia Rhodes / 5431 Albany Ave. / Superior, WI 54880

SEEKING UNREST! Early stuff and tangentially related material. Please make me a complete person. Also looking for; FYP, Boris and The Queers. Scott Bentz / 120 W. State St. / Scottville, MI 49454. Tel.: (616) 757- 2202

WE LUV VINYL! and want to put out your friendly band on a glamorous 45. Be creative, smart and willing to work with us. Money and underground credibility guaranteed. Sugarloaf Records, PO Box 70008, Pasadena, CA 91117.

MAXIMUMROCKNROLL classifieds

PIERCING JEWELRY: Highest quality surgical stainless steel. $1 for catalog. Lions Mark Ind., Box 1753, Iowa City IA 52240.

ECLECTIC GROOVE has just finished a fun-filled catalog with lots of cheap amusing things! Real Japanese incense and burners, interpreted astrology charts, lotions, tarot decks and books, handmade leather products, jewelry and more! Send $1 (credited with purchase) or send SASE! It's worth it! Eclectic Groove POBox 12105 Berkeley, CA 94712.

THE ART POSTER everyone is talking about!! The Dildorama poster. Spectacular RetroFuture full color. Twelve Hilarious Dioramas. Featuring Mr. Johnson. 18" x 24" suitable for framing. Send $13.95 to Stet, POB 5366 Gainesville FL 32602.

RIOT GRRRLS! I need yr help with a project I'm doing about women and Christianity. Write me about yr personal experiences and views on women in Christianity. Include info about yrself. You may remain anonymous. E-mail Alison at: neum//28@maroon.tc.umn.edu or write: P.O.Box 14047, Minneapolis, MN 55414-0047

THE YZ CAP! For the current generations of activists! Finest quality. Silver letters on black hat. Send check or money order for $14.95 to YZ Enterprizes, 750 N. Shoreline Box 86, Mt. View 94043

CLASS WAR the most unruly tabloid, full of news, views, action, excitement, and a good laugh send $2 to Bristol CW, PO Box 772, Bristol, Avon, BS99 1JL, Avon, UK.

AIDS SUCKS sucks sucks fucken sucks! That guy in Texas is still making t-shirts. Proceeds go to local AIDS resource center. Send a stamp for the boss catalog. Bill's, PO Box 53832, Lubbock, TX 79453.

MY MAIL CUBICLE IS lonely! I'm in search of people with little else to do than waste cash on postage. Help me! Send me stuff! I'm bored in suburbia! I'll love you eternally! Jaylee Kidney, 7631 Somerset Ln, Manlius, NY 13194 and my favorite band is The Mildreds.

AIRPLAY MATERIAL NEEDED for NY.NJ metro area punk/ noise/ hc radio show. Send to: Diane's Kamikaze Fun Machine c/o WFMU, PO Box 1568, Montclair, NJ 04042. Send tour info for gig announcements. Email: diane@wfmu.org. Latest playlist: Mount Shasta, Pet UFO, Lemons,s Carnival of Souls, Ralphus, Overdose, Sacrilicious.

HOOLIGANS HOLIDAY. Punks and skins into football (soccer) respond! New zine, by the fans for the fans! Male, female, from any part of the world, send us your stories, tapes, pictures, poems, reviews, anything having to do with football, to: PO Box 656607/ Fresh Meadows, NY 11365 USA. Credit will be given to all contributors. Oi!

CAPTIVE OF THE STATE of Texas. Seeking correspondence with punkers all over the USA. 21 year old male looking to be out soon. Gary Brian Edwards, #657236 Briscoe, Rt.#1, Box 4 Dilley, Texas 78017-9722.

FREE HBO, PLAYBOY! Showtime laid off Punk cable worker tells all! Build descrambler for under 13 bucks, with 7 Radio Shack parts, very easy and fast. Send 10 dollars cash or money order payable to Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY punks! Ed/ PO Box 157/ West Sayville, NY 11796

GET YER SPIKES! Gutter has spiked, studded and bondage bracelets and collars in a wide variety of fashion colors. Gutter even has clear plastic for you vegan types. Don't buy nasty overpriced, low quality corporate spikes-buy Gutter. For a catalog of all cheap and good stuff, send a stamp or SASE to: Gutter/ PO Box 86790/ Portland, OR 97286

SHAZAMM! wanted: stories about ritual and tradition or rites of passage for publication in Shelf Life #4. Stories can be about punk traditions or otherwise. Please help. Send to: Shelf Life/ PO Box 91260/ Santa Barbara, CA 93190

CRISPIN GLOVER fans please write. Need contact address so I can send him a letter an maybe interview for *Stuntrider* zee. Contributors of anything, stuff for review or z's for swap...Great! Letters from American people/ poets into Bukowski and Jim Carroll would be special. Bye, Michael. Stuntrider, P O Box 62, Merewether 2291, Australia

S/M GRAPHICS 95/96 dispatch is now available for consumption. More sick hshit than you can shake a fucking stick at! 62 pages. $3 cash ppd plus an age statement to: P O B 10701, Bradenton, FL 34282.

WHOOOOYEAHHH ! S/M in yer face punk. Over 150 of the baddest, most brutal designs ever seen. Get some now! 62 page chock full of filth. Hate and fear is yours for $3 cash and an age statement. S/M graphics, POB 10701, Bradenton, FL 34282-0701

LONELY AND DOING TIME. SWM looking for penpals all ages and genders. Into Poppunk, HC, some ska, and old metal. Gore flicks and bizzare stuff. All letters answered. Write: Pat Martin: 574749, K-38T, Madison Correctional Inst, POB 692, Madison, FL 32341-0692.

18 YEAR OLD VIRGINIA girl into Tori Amons, L7, Hole, Liz Phair, NIN, Avail, Inquisition, 4 Walls Falling, etc. Also body piercing, Poppy Z. Brite, zines, poetry. Heather, 1709 Cole Blvd., Glen Allen, VA 23060. Also will be in New York City late October-early November. Info on shows, stores, people to hang with much appreciated.

SXE KIDS! I need pen pals, and I need to hear from SxE kids in the Tampa Bay Area. I like Shelter, Snapcase, Scrog, Warzone, CroMags, Strife, Earth Crisis, Sense Field, Minor Threat, Youth Brigade, and many more bands. Write me and you will get a response at: Matt, P O Box 7658, St. Petersburg, FL 33734.

20 YR, MALE PUNK, wanting someone to write to (esp. females; anyone will do). Open minded. Rancid, Exploited, D.K.s. Also, Need info. on staring Zine Legalities. Hurry! I'm fucking bored! Send Photo! Rte 5, Box 5817, Hayward, WI 54843. You won't be disappointed.

SEND PHOTO NOW!!! Looking for Fair Maidens of the Night to talk to (Vampire looking, Gothic Loving, "Cure" dancing, mystifying Angel-Banshees)! Interested in parapsychology, Ahnks, coffee, all Natural drugs, cloves, and open-minded chit-chats. Please write me (I'm bored)! 20 yrs. pale skinned and dark clothed. Michael Hasenfang, P. O. Box 16, Hayward, WI 54843.

CRIPPLED T- SHIRTS $10.50 ppd in the US outside US add $2. Cash, check, M.O. payable to Alex Alfaro. Write for Debacle Records catalog. Send SASE or a dollar to Debacle Records, 120 So. San Fernando Blvd #299, Burbank, CA 91502

HELLO, BOYS & GHOULS: Everyone—I want your secrets!! Mail-maniac mad poet wishes to correspond with pariahs, decadents, malcontents, misfits, hustlers, pathological liars, rebels, and insomniacs. Caffeine-junkie, writer, artist, bi-curious virgin, open-minded, recently turned 30 (Arrrgh!). Send weird stories, photos, poems, rants, socks, voodoo dolls, and toxic waste to: Ragney Rok, P O Box 83, New Kent, VQ 23124-0083.

PEN PALS AGES 15-28 wanted from England, Germany, Francs, Italy, Prague, Austria, Norway, Sweden, Ireland, Switz. Write: 10731 Roosevelt Way NE #6, Seattle, WA 98125 USA. If you're in America, send addresses of foreigners and get gift. All responded. Thanks.

STRAIGHT EDGE MEANS I HAVE NO friends T-shirts! Just one of the 20 designs we have available. Plus we have records, tapes, CDs, fanzines, videos, and more. Send a dollar for our full catalog. 55 Searle St, Pittston, PA 18640.

PALE HORSE PRODUCTIONS: The world's largest selection of banned books, suppressed works and controversial ideas. Brand new updated catalog out now. Revisionist, occult, conspiracy, coverup, privacy, political, music, true crime, and alternative view books, CDs, novelties, and much more!!! We push the limits of the accepted norms! Send $3.00 for our huge catalog (refundable first order) to: Pale Horse, P.O. Box 435, Spring Lake, NC 28390-0435.

CRAZY FUCKER I listen to some punk buth more into death metal like=fudge tunnel, Slayer, Machine Head, Ministry, Helmet, Body Count, Butthole surfers etc. Into shows, concerts, moshing, eating, tripping, and smoking. Write to me and I'll write back, o.k. fruity asses. Write to: Michael Elder, the fuck, 815 East 11th Street, Rushville, Indiana 46173

ROCKABILLY-PUNKABILLY-psychabilly-surf-trash-fun. Into anything 50's and before., hot rods, Elvis, piercings, saddle shoes, old movies, tattoos, pin-up girls, record collecting, kitty kats, thrift store scores, good shows and good reading. send me lots of letters, music, photos and neat-o stuff and I'll do the same. Kitty M. 820 Diamond Street #3, San Diego, CA 92109.

HIGH VELOCITY is seeking submissions (short fiction, poetry, articles, etc.) and items for review (zines, music, videos, etc.) Send $2.00 for sample copy to :High Velocity, 1013 S. Des Plaines Ave. #201, Forest Park, IL 60130- 2173. Keep the zine scene alive!

UNDER THE INFLUENCE #3 Out now: Dealing with topics as diverse as the history and faults of the barbie doll to teenage depression, local scene worshipping, anti smoking rant and feminism amongst much more . Only a $1.50 PPD to U.T.I c/o Greg Wells, 4910 Margo Ave, Louisville, KY 40258. (See reviews MRR 3 143, Flipside #96)

FOR TRADE OLD AND NEW Straight Edge shirts, Chain Of Strenght, Inside Out, Conviction, Earth Crisis, Wide Awake, Resurrection, Outspoken, Bold, Pewerhouse, Chockehold, etc. and records, write for whole list. I'm looking for shirts, records, etc. from old UK punk bands and political hardcore/ punk bands like Crass, Conflict, Dirt, Antischism, Antisect, Amebix Icons Of Filth, Christ On Parade, Crucifix, etc. Send list! Tom Lang, Pidingweg 33, A 5020 Salzburg, Austria.

MAXIMUMROCKNROLL classifieds

I' M LOOKING FOR videos, books, zines etc. about serial killers, satanist, occult, political and religious terrorosm, subculture and much more. I will pay cash! Tom Lang, Pidingweg 33, A 5020 Salzburg, Austria

ATTENTION: PUNK, POETS, Grrls! Skunk, a non profit zine, wants to hear from you! Send letters, poetry, artwork tell us about yourself, your band etc, no ads, no censorship. Send 41.00 for our current issue. Please don't send chain letters! . Mail (we love mail) to Skunk, POBox 20524, Tompkins Sq. Sta. NYC 10009.

I'M FROM LONDON, England and will be visiting California for three weeks. Hope to go to San Fran. From 10th Sept.- 17th Sept. Can anyone put me up? Or meet? I don't have blue hair and a nose ring. I like art 'n' punk 'n' hardcore. Simon, 66A Charmouth Rd., St. Albans, Herts, AL1 4SL England

WANTED: Articles, photos, interviews, letters, tapes and cd's for review, etc., for Ramones based zine. Also need someone to write columns-send examples of your work. Write: Derek R. 102 Lombardi Rd., Pearl River, New York, 10965.

IS THERE ANYBODY? who lives in Oklahoma City/Stillwater, OK. I'm going to school at OSU and am looking for people to hang out with and show me around. Into children~ books, movies, extreme noise punk, Polvo, Mercury Rev, raves, psychedelics, and just about any thing bizzare. Also interested in starting a band. Write Jerri, 1044 Elmwood Ave Buffalo, NY 14222-1202

DISASTER FANZINE #1 finally out. Includes an interview with the Bristles/Pogostick Records, reviews, ect. $1 and 2 stamps to CK, POB 215, Mission, TX 78573. Also seeking contributions (artwork, punk photos, ect.) for #2.

SKIZO RETWAR AND THONG bikinis! (Hi Lauren) Punk 2nd graders. Another bizarre survey. ("If you were a crayon, what color would you be?") Yes QRST Monkeys #4 is out now. Send $1, 3 stamps, or a neato trade to Jessica, 1025 Thorn Run Road, Moon Township, PA 15108-2817. Don't forget to mention MRR in your letter.

BANDS! You need good artwork? I do T-shirts, tape/record/CD covers, or anything else you need drawings for. Evil, wacky, gore, monsters, whatever. Black and white (ink) best, color possible. Write me for specifics. I can send examples. Even if you are DIY, no profit, maybe I can help. I mainly want recognition, whatever else you can give is nice. Shaggy, 1628 Concord Ave., Modesto, CA 95350. USA.

NEED DRAWINGS? I am good. Gory, goofy, evil , monsters, everything. T-shirts, tape/album covers, spice up other projects. Black and white (ink) is best, color possible. I mainly want recognition, whatever else you can give is nice. Have examples. Send specifics. Shaggy, 1628 Concord Ave., Modesto, CA 95350.

HELP ME! I'm a lonely little punk girl surrounded by boring people. 19, collge student. Into Bad Religion, NoFX, older Green Day, Pennywise, Descendents, All, Rancid, Screeching Weasel, etc. likes parties, shows, thrifts, craziness, life, sea, big cities, friends, etc. Erin, 9143 Tanglewood, Macedonia, OH 44056. Please write and entertain me! I'll write back to everyone.

"GOOD STUFF"—MRR. "Grand"-Factsheet Five. "Better than Garry Trudeau's best stuff"-Eidos Magazine. "Gene Mahoney is the Sam Shepard of cartoonists"-Ayu Carew. Good clean fun. $2 to: Gene Mahoney, Box 843, Redwood City, CA 94064.

HELP! I'M STUCK IN AN INDIE and rave infested town, you can save me . I'm into: Screeching Weasel, Vindictives, NoFX, Pink Lincolns, Supersuckers, Rancid, etc. So write to me: Steve/ 56 Stowe Rd./ Orpington/ Kent/ BR6 9HQ/ England

15 Y/O MASTER OF THE WU-TANG sword. Enjoys Chaos U.K., The Casualties, Blanks 77, Oi!, rap, ska, reggae, B.D.P., cider, Andre the Giant, 666, The Pist, DIRT, bondage gear, Cock Sparrer, The Queers, Filth, stickers + graffiti, Kill The Hippies, patches, The Registrators, braces, safety pins, wanking off, & getting pissed! Help me w/ punk zine & Wu-Tang zine (send lyrics!) . Bands send stuff for Oi/Pogo comp., DK cover comp., zine review, etc. I have 19 page music list for tape trading. Let's communicate & trade crap! Noah Lyon/ 67 Barclay Rd/ Clintondale, NY 12515. Cider Punx!!

BASTARDBOY SUPERSTAR #2 is out right fucking now! Interviews with Atomic Jefferson, Antiseen, Cocknoose, and Rancid Vat. Plus reviews, photos and the kneeslapping Funny page! $1 or 4 stamps to: Lee Hurst/ P.O. Box 353/ Bassfield, MS 39421. Send your crap for issue #3. Thank you very fucking much.

CANADIAN DISTRO: I've got a small but good thing going here. Direct to stores and mailorder, can take 5- 20 copies of your release. all formats including 'zines and shirts. Send sample and terms. Honest and Hardworking: Just ask Gern Blandsten, Bang On, Dr. Strange, etc. everything sent also gets reviewed in SCHtufff...zine. Issue #4 (32 pg/newsprint) out now for $2 ppd. Write to SCHtufff...7110 Westminster St. Powell River, BC, V8A 1C6. Ph. (604) 485- 7232. FAX (604) 485- 0187 (Jason Schreurs)

PORTLAND OREGON is a great town, but between its lame cliques and my inability to strike up conversations with strangers, It's hard to meet folks. Nice guy into punk/ HC, biking, cooking, homebrew, herb, going to shows, politics, reading...etc. Write ! Ward c/o 3206 S.E. Rex, Portland, OR 97202

OH NO! Not another fanzine! Yup. But wait. This one's cool. Issue 1. Weston, Plow, more. Issue 2. Ten Foot Pole, Bouncing Souls, more. Both have articles, reviews, columns, ads, pictures, more. Each are $1.50 or $1 and one stamp a piece. Write: Mo, 611 Centre St., Haddonfield, NJ 08033.

BORED ALIEN GIRL, 18 into: Marilyn, Manson, L7, Hole, Rancid, Addicts, Nirvana, NIN, Boredoms, etc...I hate this fuckin' town! Help me! No convicts please. I need a good distraction! Write: Carla Bean, PO Box 40492, New Bedford, MA 02744.

HELLO boys and girls, if you would like some free evil stickers send SASE to MCA, 550 Ashmont St., Dorchester, MA 02122. If you want a bunch send something in trade. Thank you, have a good day.

JAPANESE, EUROPEAN, & US Bands send your 7"'s, LlPs, CD's for review in the Puncrock Zine Anything sent in will be reviewed and receive a free copy of the zine that record is reviewed in. Sample copies of the zine are $1 US, $2 World. Send to: Puncrock Zine, 16 Hemlock Rd, Hartsdale, NY 10530

"I HAVE NO IDEA WHAT is going on in the world of politics...and I vote" and "Ask me about buying some crack." bumper stickers. For both, send SASE + $1 to Tlonalcultmpany, 1805 Pearl St., Austin, TX, 78701.

17 YEAR OLD VEGAN straight edge guitarist going to school near L.A. this fall wonders about a scene or bands to hook up with - into 108, XchorusX, Undertow, etc. - Mitch/ 1964 SW Hillcrest Rd./ Seattle, WA/ 98166

SUM VENEFICUS APOCALYPIS, et tene- or contra mevy vim in ignibus solitudinis. 25 year old male seeks solace from those whose paths are riddled with the hunger for ascension. I hold the keys to doors long forgotten, mastery of will, quiescent secrets. I long for the touch of innocence- dare you? William Murguia/ P.O.Box 8200-98221/ Florence, AZ/ 85232

SOON TO MARRY, but looking to make contact with a decent man 18+ who will help me re-experience this thing called life. Want casual, friendly companionship & fun. (more???) I am a quiet girl, independent, 20 yrs. old, petite, tattoos, all kinds of music. NYC A(+), out of—OK. Write & exchange fotos 1st. No strings. Discretion. Don't be a dick. W.L./ 932 Hoe Ave. #1C/ Bronx, NY/ 10459

TORTURED ART BOY SEEKS punk rock girl but will settle for people to buy my zine: Drop Dead, issue 2. 10 pages, reviews, essays, interview with The Brain Bats, more! $1 ppd. Issue 1 also available. Adam/ 13L Pingree Hill Rd./ Derry, NH/ 03038-5372

I WILL BE IN THE San Francisco, Berkeley, Dallas areas in September and I'd like to meet people who can show me around the club/poetry scenes, particularly "open mikes", as well as folks who want to hang out and go to shows together. Write to Charles, POB 5008, Evanston, IL 60204-5008.

LOOKING FOR ROBIN BONEY...have you seen her? Last known address in San Francisco, August 1994. She has a slightly thick Texas drawl, brown hair, medium build, and last worked at a answering service near downtown SF. If you know her, or have seen her, please write to Charles, POB 5008, Evanston, IL 60204-5008.

SEEK ORIGINAL/COMMERCIAL artwork/flash for personal trade & possible zine. Tribal, traditional, unusual, etc. Must be B&W w/ clean lines for clear reproduction (mite enlarge/reduce). Also willing to buy—send samples. Accepting pieces no bigger than 8 1/2"x11" & multiples on same size page. Draw it a/or compile it & send it to: BlackSun Tattoos, c/o L.Perez/ 334 Grand St. #3/ Brooklyn, NY/ 11211

POOF! WANTING YOUR MONEY and food stamps. I'm a scammer. Beer, food, detergent, etc.; free. Learn how. I eat spam. Want mail, lots. Want photos- nude, bodypiercing, anything. Don't be scared. I won't. Be mine schweeties. Bubber/ 2301 Twilight Drive/ Concord, NC/ 28025

PING! I ENJOY LONG, DEEP talks, walks on the beach under the moon and stars, and candlelight dinners. Poof! Bullshit. Write me or die of malnutrition. Send carpet-fuzz, soiled condoms, whatever. Be mine. Bubber/ 2301 Twilight Drive/ Concord, NC/ 28025

MAXIMUMROCKNROLL classifieds

SEEKING PUNK AS FUCK CHICKS & netherworld goddesses - correspond to punk as fuck Josh T. #689492 or Megalomanic Chris G. #677492 both residing in Texas prison. Josh T. lives for punk chicks & beer - Chris G. exists to fornicate the beauty of women & worship- Write separately. Rt. 1/ Box 1000/ Navasota, TX/ 77869. Redeem us!

YOU WANT FUCKING POLITICS? Send sase for catalog of suppressed information, buttons, shirts, music, zines, and free stickers. Send more postage for more shit. Need new information, trades, and contributions, stuff to review, and advertisers for 10,000 issue Florida contact list/publication. If you didn't receive a response rewrite; moved, lost mail, changed po box. Promotion, distribution, publishing, Awaken/ PO 581/ St Petersburg, FL/ 33713-0581.

HEY CHUMPS get 100 1& 3/4 " shiny buttons pressed for $35 ppd, send logo/design and check or mo payable to S. McGee. Also get distribution & promotion in the swamplands. Send sase for a list of Florida contacts, catalog, and other shit. Awaken/ PO 581/ St. Petersburg, FL/ 33713-0581

SNOTTY, PISSED, DRUNK—that describes me when I'm having fun. I like Crass, Fear, Quincy Punx, Child Molesters, X-Ray Spex, The Cramps, The Meatmen, etc. Send me somehting—a bitchy, whiney letter, or a happy one, pictures, use your imagination! I'm 15, a girl, bored, wishing I had a band, desperate. help. Charolai, 1716 Nightview, Pflugerville, TX 78660.

PHOENIX AREA. Just moved here from New Jersey. 21 year old looking to meet new friends and people to hang out with and go to shows. Into: Superchunk, Descendents, Jawbreaker, Nuisance, Shift, Sunnyday Real Estate, Crackerbash, Quicksand, Parasites, and everything in between. Also into snowboarding, and I play bass. So write me! Steve, 7111 N. 75th Ave, Apt #1143, Glendale, AZ 85303.

BI/QUEER MALE shy moody modern primitive pagan shaman poet tattooed writer woodworder musician sex magician sci-fi/ fantasy nut into music books creativity lust tribal drumming rituals Crash Worship camping Pleasure Hakin Bey TOPY Celtic Faery lore howling at the moon unity of body and spirit gardening exploring people intimacy bodies souls hearts: penpals, friends, lovers. Gabriel, POB 8, Rio Nido, CA 95471.

STICKERS! We have any band you want (hardcorre, punk, oi, ska, grrrlpunk, etc...). You name it, we have it. (Promise!) Send $2 per sticker and the band name(s) to: K.I.T.T.Y. @ 5410 White Blossom Dr., Greensboro, NC 27410.

DO YOU LOVE ME? Enough to write. I can't really be classified but here goes. Like old style straight edge, but if it rocks it rocks. I also break dance to Born Against, Capitalist Casualties, Unity, Suckerpunch. Like comic books, UFO's, SNES. Hate bullies, big mouths and liars. Pour your guts out to me. Sean Wolfe, 26 Fosterville Rd., Greensburg, PA 15601.

I-AM-A-CLICHE (fanzine #1) in the works. Will focus on the role of women in rock n'roll (without being a "grrrl" zine). Looking for contributors of articles, reviews, art, photos, etc. All contributors receive free issue. 2315 Green Street, Harrisburg, PA 17110. Also looking for anything and everything having to do with Polysterene (of X-Ray Spex).

CRAZY FUCKING VIDEOS! I have hundreds of rare/uncut horror, degradation, Hong Kong action, giallo, punk and Japanimation videos. Quick service, no ripoffs, low prices. Send 2 stamps, 2 IRC's or $1 (Canada) for my list. Joseph A. Gervasi, 142 Frankford Ave., Blackwood, NJ 08012. (Good condition large black flight jacket for sale, $35 ppd. No Longer AFanzine #7/Fucktooth #18, $3 ppd.)

PUNK FAG SEEKS other punk/HC fags and dykes for correspondence, tape-trading, shows, sex, salvation, etc...I'm 26, masculine and some bands I dig are UK Subs, Civilized Society, Diesel Queens, Avengers, Vice Squad, Quincy Punx, old school, or old school sounding stuff. Butch punx/skins a plus. Race open. Patrick Rohling, 1800 Stevens Ave. #4, Mpls., MN 55403.

WE ARE GOING TO THE STATES (East coast) and we are looking for some places to sleep (NY, Boston, DC, Richmond, Tampa, Jacksonville, Columbia, and also Chicago). During the month of September or maybe half of October. Non drinkers, non smokers, vegan. 21 years old. Cindy and Peter, Stroelputstraat 70, 8210 Veldegen, Belgium, Europe.

ATTENTION: Punk and skin guys from all over the world. I am a seventeen year old female who is looking for mail of all kind. Seeks to exchange thoughts and tapes and wants long term pen pals. Likes: The Exploited, Subhumans, Queers, Rancid, Op Ivy, Black Flag, The Ramones, and a lot more. Will answer all letters. Sidney, 210 B. State Road, Lockhart, TX 78644.

LOOKING FOR BOOKS: Only the Good Die Young, Vote! (Hoffman, Sanders, Rubin), They Call Him Mr. Gacy, Our Savage God, Rollerderby (back issues), Rolling Stone (Manson cover), Untimely Meditations (Nietzsche), Lustmord and 29 Below. Can anyone help me? 544 Braxton Blvd., Fayetteville, NC 28311.

13 Y/O GIRLIE LOOKING 4 PEN-PALS from all over. I luv Operation Ivy, Rancid, Voodoo Glow Skulls, Skankin' Pickle, incense, hair dye, lipstick, anything violet or purple, NOFX, and poetry. All punx, goths, vampyres, freaks, and children of the night, write to: Pandora, 730 Tender Ln, Foster City, CA 94404. I luv letters and pictures. and if you want to, send your number. No racist or sexist shit.

FAMOUS HARDCORE OF PUNKLAND "zines." #4 Soldier Dolls $1.00 each post paid. #5 Fatal Error, #6 Offenders, #7 Hates, $2.00 each postpaid. #8 Early Might Sphincter $4.00 each postpaid. #910 Apocalypse Hoboken $3.00 each postpaid. All six for $7.00 (Outside U.S./ Canada add $3.00 airmail). Craig Hill, P O B 987, San Carlos, CA 94070. Pay to Craig Hill only by U S postal money order, only available at your local post office. No checks/ cash.

I NEED NEGATIVES and computer films. Can anyone out there give me a deal on negatives and computer films? Anybody got a free copy scam going on? (I'm talking big quantities). I can play or trade records. Get in touch! Pat/ Passive Fist, PO Box 9313, Savannah, GA 31412.

FREE HBO, PLAYBOY! Showtime laid off punk cable worker tells all! Build descrambler for under 13 bucks, with 7 Radio Shack parts very easy and fast. Send $10 cash or MO payable to Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY punks! Ed/ POB 157/ West Sayville, NY/ 11796

I'M STUCK IN THE ARMPITS of Texas. Anyone write me please. I love Babes in Toyland and Circle Jerks. Looking for X-Ray Spex stuff too. I will respond to all. Write me!!! Iann, PO Box 649, Wimberly, TX 78676.

HEY! I'M 19 AND WANTING MAIL from punk girls 17+ local & far cause I don't know many. I'm into pop-punk, Tarantino films, punk shows, cheap thrift store clothes, coffee and anything stupid by society's standards. Please send letters, art, flyers, photos or anything you want to Rich/ 1943 Timucua Tr./ Middleburg, Fl./ 32068. Hurry! I need mail!

BORED 15 Y.O. PUNK GRRL LOOKING for like-minded people for correspondence. I like the Dead Kennedys, Black Flag, L7, Seven Year Bitch, Ex-Idols, Bikini Kill, and Sick of it All. I also love guitar, Tank Girl comix, kinky sex and more!! Katherine/ 532 Roadrunner Ln./ Albuquerque, NM/ 87122

SUBMIT NOW! THE TUMULTUOUS times is now gathering all forms of expression for review or use in a new zine. Submissions receive first issue free. Please send all general bizarreness to: The Tumultuous Times/ POB 20483/ Atlanta, GA/ 30325

21 YEAR OLD PUNK female interested in traded (dubbed) music/ videos, and zines. Interested in learning about vintage films to present (B-movies/ independent). Want to create ties in scene for future travels, bands, films. Especially US, England and Canada. I play guitar. School in Minneapolis soon, need connections there, too. Permanent address: Patricia Rhodes / 5431 Albany Ave. / Superior, WI 54880

UNINHIBITED? MALE AND female exhibitionists wanted in the NJ/ Eastern PA, etc. area for clothed, semi-clothed and nude photos (your choice) for private portfolio work. Any age/ style OK, but must have proof of adulthood for nude and semi-clothed. No Kens/ Barbies, please. For details write to: Claudia J. / 38 S. Main St. Apt. B / Glassboro, NJ 08028

TWO HONEST, STABLE, cool hick guys desperately need help relocating to NYC in November. Need floorspace to crash on for a while, for one or both of us. Offer us whatever you can handle. Pleeez! We'll cook, clean, do massage, whatever. We're not freeloaders! We're 25 and 30, energetic, easy going, open, non-bigoted. If you can't help, can your friends? Bill Dunmyer / 511 Broadway / Santa Cruz, CA 95060-4621. Tel. (408) 427-1241

BEAUTY PART ONE, a literary, philosophical zine expressing significant absences of beauty & blotches of ugliness prevalent within humanity, but largely unrecognized, in my eyes. Essays, poetry, drawings. I'm trying to reach people. 34 pages, excellent copy, 5 1/2 x 8 1/2, $2 not for profit. Aaron Simmons, OCMR Box 2848, Überländ, OH 44074.

MOVED TO BLACKSBURGH, VA, would like to meet intelligent people in the surrounding Roanoke area. Age 17, Music Tastes varies: Subhumans, Crass, Hellfire Club, Filth, Misfits. Also interested in art, writing, and occult things. I will reply to all letters, Nonlocal penpals are welcome to write also. Please write soon. James H., 3380 Laurel Dr., Blacksburgh, VA 24060-1766.

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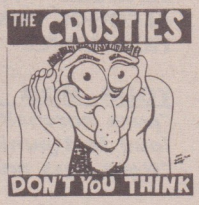

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t-28 FOR LOVE NOT LISA "Hallowed Be" 7"
t-29 CLOVIS "Smiling Through Broken Teeth"
CD $10.00
t-30 PENNYWISE "Tomorrow/Don't Feel Nothing" 7"
t-31 DAHLIA SEED "Teas!" 7"
t-32 V/A "Cry Now, Cry Later Volume 2"
Dbl. 7" (16,ExcruciatingTerror,DespiseYou,
FactoriaDeMiedo,Fleabag,labhorher,StapledShut,
Cattlepress,Dystopia,LackOfInterest)
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#2 "Misfit Heartbeat" double 7" comp. (also Iteration Records #2)
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#3 PINHEAD GUNPOWDER - "Trundle & Spring" EP
Songs also available on their CD but they sound way better on vinyl and I need the business more than Lookout does anyway, right?

Benicia bands...

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HARVEST THEORY - 45
Chuck (ex-MONSULA) and Allan (MONKEY BRITTLE—best Benicia band ever!) combine talents for powerful, melodic, (dare I say emo) magic.

JOYBUS - "Past Tense" EP
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"Benicia" compilation tape
60 min. 12 bands. One unreleased CRIMPSHRINE song (Live w/Pete. Not really Benicia... So I cheated!). Lotsa other fun stuff on here, too.

Arcata/Humboldt bands...

"Behind the Redwood Curtain" comp. EP
GROUT, COUCH, UNDERHAND, and ONE MAN RUNNING... Yes!

ONE MAN RUNNING - "Stress" EP
The best punk record of the '90s?

...More Arcata stuff coming soon: UNDERHAND, COUCH, NE'ER-DO-WELLS, and BRENT'S TV EP'S

My bands' stuff...

SHOTWELL COHO - 7 song demo tape
W/Aaron Cometbus and Jimmy (a.k.a. Demetrius, STRAWMAN). Punk.

DELIGHTFUL LITTLE NOTHINGS - EP (Candy Floss #1)
Tim Yo sez: "Wimpy." It's folksy pop-punk with rad girl vocals.

GO SAILOR - "Fine Day for Sailing" EP (Yo-Yo #1)
W/Rose (ex-TIGER TRAP) and Amy (HENRY'S DRESS).
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GO SAILOR - "Long Distance" (Slumberland Records)
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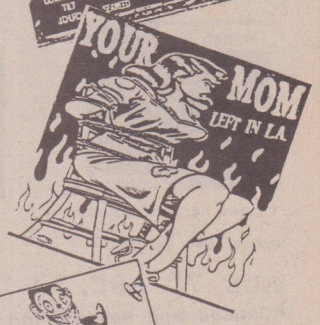

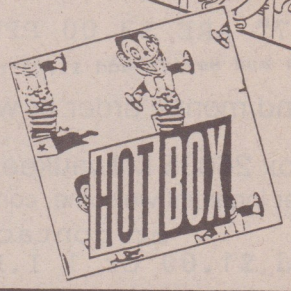

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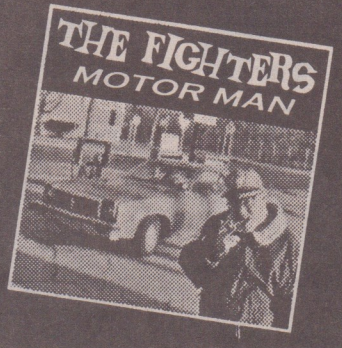

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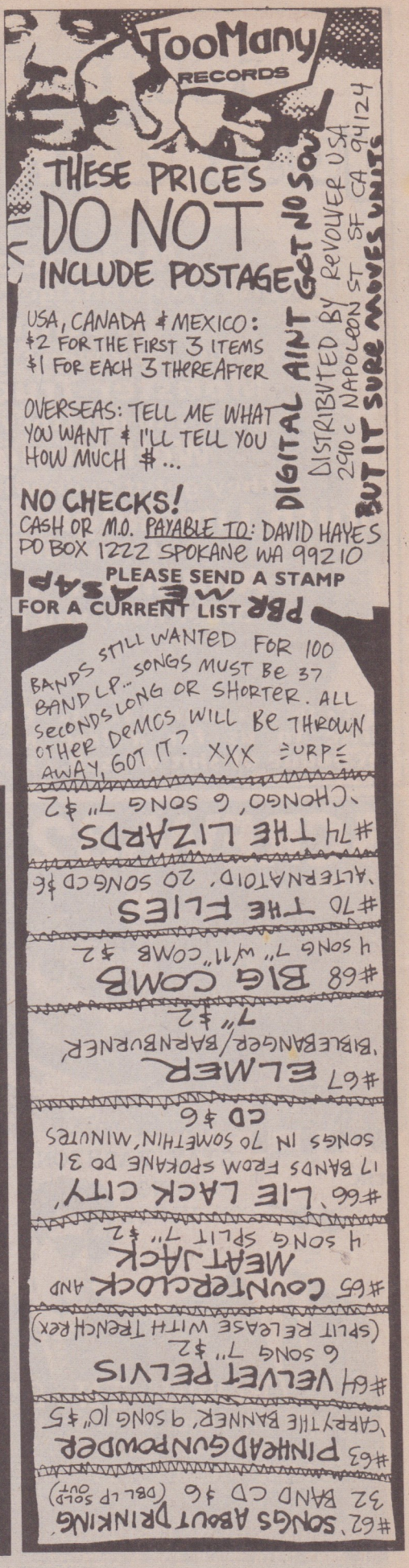

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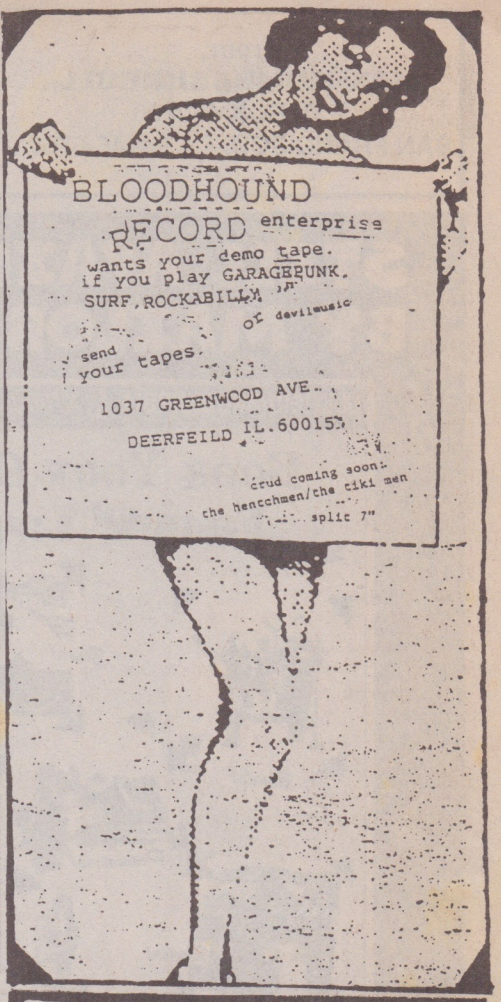

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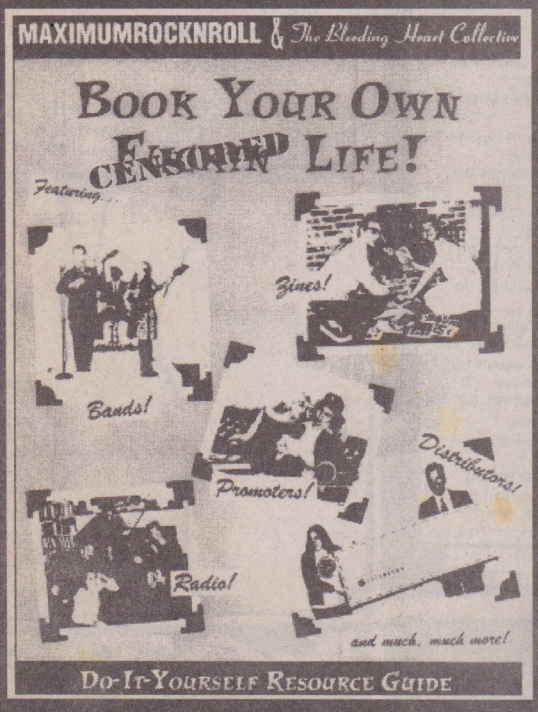

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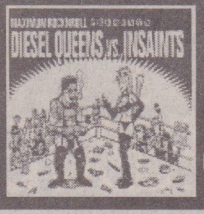

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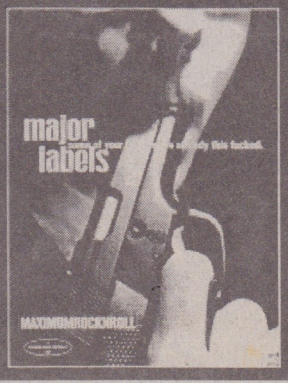

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